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WHOLE NO. 1757



W.J. HENDERSON

Hotel Gerard,
Oct. 22nd, 1907.

My Dear Mme. Garrigue:

I shall certainly keep my promise to hear Miss Clark, and as you wish to make it late in the month, I suggest Thursday, Oct. 31, at 4:15 P. M.

Don't you find every day you teach how much a pure and correct pronunciation of vowel sounds has to do with correct tone placing?

Some time I want to take half a week off and talk it all over with you. I believe you are one of the very few that know. The rest guess and experiment.

Yours sincerely
W.J. Henderson.



ADELINA PATTI

Craig-y-nos Castle, South Wales,
January 15th, 1905.

My Dear Friend:

Your charming letter of Dec. 16th reached me safely, bringing all your kind wishes for the New Year, which I most heartily reciprocate. I was so glad to hear that you are continuing your musical work—and teaching people the proper method of voice production.

With every good wish to yourself and the most cordial greetings,

Ever yours affly,
Adelina Patti
Devotedly yours



ENRICO CARUSO

The Plaza,
New York, 30/1/1908.

My Dear Madame Garrigue:

Words cannot express my gratitude. Your charming letter will be kept by me, and guarded most precious, not because it contains such high appreciation of my art, but principally because it comes from such an authority, whose opinion—for competency and sincerity—cannot fail, and could not fail to command the respect of everybody.

Please, therefore, accept my warmest thanks and the assurance that I shall never forget your infinite kindness, which I hope to reciprocate in some manner.

Devotedly yours
Enrico Caruso



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WHOLE NO. 1757

BERLIN ROYAL OPERA REVIVES ANCIENT WORK.

Richard Strauss' Suggestion Followed, but Forgotten French Score Fails to Impress Present Generation—Willy Burmester Plays His New Cadenza in Paganini Concerto—Spiering Makes Profound Impression as a Conductor—Flute Recital Arouses Enthusiasm—Lilli Lehmann Memoirs.

Jenaer Str., 21,
Berlin, November 8, 1913.

Acting upon the suggestion of Richard Strauss, the management of the Royal Opera tried the experiment of reviving a forgotten work of a former French epoch. The cobwebs and dust of nearly a century were brushed away from Boildieu's "Les voitures versées," but it was a case of love's labor lost. The present generation of opera goers were wholly unaware of the existence of such a work; it was first written by Boildieu for the Vaudeville and afterward was rehashed by him into a comic opera. Droscher, the chief regisseur of the Berlin stage, tried his hand at retouching, but both the score itself and the libretto are too mildewed to be of any use for modern eyes and ears. Strauss himself conducted the performance with much esprit and the playing of the orchestra under him was the chief enjoyment of the evening. On the stage there were many discrepancies. Boildieu can go to sleep again, except for an occasional performance of "La Dame Blanche."

Willy Burmester has for nearly two decades been a great favorite with the Berlin public, he being one of the few artists who can always count on a full house here. The attendance at his first recital of the season given at Beethoven Hall, on Monday evening, proved that his drawing power is undiminished even in such a notoriously bad season as the present. Not only the auditorium, but the

stage itself was crowded with eager listeners, and at a Burmester concert free tickets are unknown. A Schubert sonata, the Paganini concerto, a group of short old classics,



THEODORE SPIERING.

Who presented new works by Max Reger and Frederic Delius with the Berlin Philharmonic Orchestra, achieving an emphatic success as a conductor.

a modern romance arranged by Burmester, and Saint-Saëns' "Rondo Capriccioso" comprised the program. Keen interest was manifested in the great violinist's performance

of the Paganini concerto, the work which he introduced to Berlin just nineteen years ago. Of late years Burmester has made a specialty of his arrangements of small classics; so widespread has the popularity of these clever and effective bits of writing become, that the demand to hear them by Burmester himself has been very great throughout Germany. It has been some years since Burmester has been heard in Berlin in a great virtuoso composition like the Paganini. There was a great surprise in store for those who may have thought that his phenomenal technical powers were declining. He never played Paganini so well before in this city. It was an astonishing feat of virtuosity, his performance, and to climax all, he played a new cadenza of his own composition that eclipsed in many respects anything of this nature that has been written. The violinist's success was tremendous. In the other works of the program Burmester was also at his best; in the smaller pieces he sang his way into the hearts of his listeners, his beautiful warm tone, his transcendental execution and his faultless phrasing always being in evidence. Burmester is a personality and his style of playing is highly individual. His concert was a memorable one.

The first of Theodor Spiering's three concerts to be given with the Philharmonic Orchestra occurred on Wednesday evening at the Philharmonie. As a general thing the Berlin public is indifferent toward novelties, but this time Berlin's largest concert hall was well filled with a very distinguished public, including many musical notabilities. The first two numbers were both new to Berlin—Max Reger's concerto for orchestra in ancient style, opus 123, and Frederic Delius' "In a Summer Garden." The Reger concerto contains a beautiful slow movement, a largo, but the two other movements are not very satisfactory. The Delius tone poem is a composition of much merit. It contains real atmosphere and is superbly instrumented; thematically, however, it is not very individual, but it is a well sounding, well written work and as presented by Spiering it made an excellent impression. Another novelty in the shape of four vocal numbers for bass voice and orchestra by J. N. von Reznicek had to be discarded at the last moment be-



Photo by Moesigay, Hamburg.

BANQUET GIVEN FOR CARUSO IN HAMBURG AFTER HIS TRIUMPHS AT THE OPERA THERE.

Seated at Caruso's left is Otilie Metzger, and at his right Florence Easton-MacLennan. Francis MacLennan is seated at the extreme right in the picture, and on the opposite side is Lucille Marcell-Weingartner, while Weingartner himself is standing just behind her. Directly behind Caruso is Theodore Lattermann.

cause of the sudden indisposition of Paul Knuepfer, the basso of the Royal Opera. Hausegger's "Dionysische Phantasie" and Schumann's C major symphony completed the program. As a conductor Spiering made a profound impression; he has grown and broadened quite perceptively since last season. His dynamic effects, his accents, the way he proclaimed the themes and the way he inspired his men to do their best in the new and difficult scores compelled admiration and proclaimed him a master conductor. The Philharmonic Orchestra was augmented to nearly one hundred men and represented the same body of musicians that plays under Nikisch. Spiering had thoroughly mastered the contents of his scores and his readings revealed deep and splendid musicianship. The concert was a triumph for the American conductor and violinist and marked his most significant achievement thus far as an orchestra leader in Berlin.

Josef Lhevinne gave a concert at Beethoven Hall with the Philharmonic Orchestra, which was conducted by Wasili Safonoff, the concertgiver's teacher. Lhevinne achieved a big, brilliant and legitimate success. He opened his program with the Rubinstein in E flat major concerto. I heard Rubinstein himself play this more than twenty years ago. Lhevinne's big commanding performance favorably brought back to my memory the rendition of the composer. In the finale, particularly, Lhevinne played with much the same tremendous technical force, enormous tone production and sweep and impetuosity that characterized Rubinstein's own playing. The concerto itself, to my mind, is a hideous, ungrateful piece of writing, but in such a transcendental performance it could not but make a big effect. Mozart's beautiful E flat concerto for two pianos, in which Lhevinne had the assistance of his wife, Rosina Lhevinne, stood out in happy contrast as a musical creation to the Rubinstein concerto in the same key. The artist couple played with great technical finish, with much warmth and with astonishing perfection of ensemble. Mme. Lhevinne is herself a pianist of exceptional merits and most praiseworthy attainments. A rousing, forceful, brilliant performance of the Tchaikowsky con-

certo brought the program to a conclusion. Both artists were overwhelmed with applause.

The experiment of producing Lortzing's opera, "Undine," in its original form without any cuts was tried by Director Hartmann at the Charlottenburg Opera. The various additions, such as Kuehleborn's song in the second act, which was written by Gumbert, and the song, "An die Flasche" in the last act have been eliminated. Direktor Hartmann has taken particular pains to present the work just as Lortzing intended to have it given. However, as was the case recently with Saint-Saëns and his "Samson and Delilah," which proved to be tedious without cuts, so it was with "Undine." Theoretically Hartmann's idea seems laudible enough but in practice it is

very exceptional and individual type, but he is also a musician to his fingertips; he feels intensely the music he plays and he also makes his listeners feel it. Gittelsohn's temperament is of that throbbing, glowing kind that has a most stimulating effect upon his listeners, but at the same time there is a great deal of intellectual control in the youthful artist's work. He possesses a happy blending of attributes; he has that combination of the virtuoso, the musician, and the thinking and feeling artist that naturally point to a brilliant future. He was received by his audience with great enthusiasm.

The Berlin Mozart Society gave a concert in the Philharmonie with the Philharmonic Orchestra and the united choirs of the Brahms and Zehlendorf Singing Societies. Fritz Rueckward conducted Handel's hundredth psalm, Mozart's coronation mass and Beethoven's choral fantasy for piano, chorus and orchestra and Brahms' "Triumphlied" made up the program. In Beethoven's fantasy Waldemar Luetschig played the piano part admirably. The singing of the chorus was in the whole very commendable. We are accustomed to hearing in this hall the Philharmonic Choir, a much larger organization, possessing far greater tonal resources. In comparison this choir was small, but in quality it was very good. The vocal solos were excellent, particularly those of Mary Mora von Goetz, the soprano, whose fresh, lovely voice and soulful interpretations made a strong appeal. Her voice is not large but it has the penetrating quality of a beautiful old Amati-Violin.

Richard Strauss chose as the principal number of the program of the second symphony concert of the Royal Orchestra, the posthumous symphony of his late colleague, Gustav Mahler. This work, which is written for tenor and contralto soli and orchestra, and is entitled "Das Lied von der Erde," was first produced here last winter by Oscar Fried with the Philharmonic Orchestra. It is unquestionably one of Mahler's weakest creations. The thematic invention is very poor and there are numerous and obvious structural deficiencies. That there are parts abounding in esprit and full of interest for professional musicians cannot be denied, but as a whole the symphony is tedious. Even the treatment of the solo parts is monotonous and Mme. Charles Cahier and Jadowlker, the soloists, had ungrateful tasks. Strauss conducted the work with evident interest and with great circumspection, but the attitude of the public was apathetic. Beethoven's second symphony in D major which followed, aroused a very different sort of interest on the part of the audience.

Emil Sauer has returned to us with undiminished powers. At his recital in Beethoven Hall the same scenes of enthusiasm were enacted as at Burmester's concert a few evenings before, and the audience was also similar in size. Although he has passed the half century mark, Sauer is still in full possession of all those remarkable pianistic and artistic attributes that made him world-famous years ago. As a virtuoso Sauer has followed the footsteps of his masters, Nicolaus Rubinstein and Franz Liszt. The Beethoven sonata, op. 109, and compositions by Rameau, Saint-Saëns, Chopin, Sauer and Liszt, all in masterly interpretation and execution, held a large audience spell-bound.

Since the days of Frederick the Great and his teacher, Quantz, the flute as a solo instrument has grown more and more into disfavor. However, when a real master of the flute comes he is capable of arousing enthusiasm, as was proved by Ary van Leeuwen, the Dutch flutist, who gave a concert in the hall of the Royal High School. Van Leeuwen was formerly first flutist of the Philharmonic Orchestra; then he spent several years in America and is now solo flutist of the Vienna Royal Orchestra. The program of his concert was devoted entirely to works by Johann Sebastian Bach and his son Philipp Emanuel. The latter wrote numerous works for flute because he was in the service of Frederick the Great for a period of more than thirty years. Philipp Emanuel Bach accompanied Frederick in the first flute solo played by him after ascending the throne in 1740. Three sonatas by Philipp Emanuel in A minor, in F major and in B flat major were of particular interest, because the accompaniments were played on a clavichord, which was a reproduction of Bach's original instrument which is now in the collection owned by the Prussian Crown. As a flute soloist Van Leeuwen is unexcelled. He is a complete master of his instrument and possesses splendid qualities as an interpreter. Of interest was his playing of the F major sonata by Bach on the bass flute, which was in general use in the eighteenth century. This goes down as far as low G. In tone quality, however, it is inferior to the ordinary flute.

The sensational successes of Franz von Vecsey as a prodigy a little more than a decade ago are still fresh here in the memory of concert goers, and the reputation he made as a prodigy still has its influence on the concert patronizing public, although he no longer draws as he for-



WILLY BURMESTER.

Who scored a sensational success in Berlin on November 3. The Duke of Coburg-Gotha has bestowed upon Burmester the title of "Geheimer-Hofrat," he being the first and only violinist thus honored.

different. The performance aroused no real enthusiasm and the experiment must be recorded as unsuccessful.

Among the numerous lieder recitals of the week that of Alexander Heinemann was the most successful. The favorite baritone drew out a large audience to the Sing-Akademie and his offerings through a program of ballads and lieder were followed with keen interest. Novelties were presented in the shape of two songs by Christian Sinding and five by Richard Stoeckl, without, however, arousing much interest. Heinemann, who was in excellent form, sang with his accustomed success. He was ably assisted at the piano by John Mandelbrod, who has changed his name according to the program to Manelbord.

Frank Gittelsohn, the young American violin genius, was heard at Bluthner Hall with the Bluthner orchestra; his success was of that pronounced type that we have already come to associate with performances of this remarkable young virtuoso. His program consisted of the Bach E major concerto, Hugo Kaun's "Phantasiestuck" and the Brahms concerto; Gittelsohn is not only a virtuoso of a

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merly did. His concert given at Beethoven Hall on Thursday evening with the assistance of the Philharmonic Orchestra was fairly well attended, although the hall was by no means full. Vecsey is now a tall, slim young man in the early twenties. He has not developed as much as has Mischa Elman, who also appeared as a prodigy at about the same time as Vecsey. However, the Hungarian is a master of the instrument, his technic in particular being almost infallible. He also draws a smooth agreeable tone, but one misses temperament and individuality in his playing. Bach, Beethoven and Lalo figured on his program.

A couple of years ago Laszlo Ipolyi, a compatriot of Vecsey and pupil of the Italian, Arigo Serato, caused quite a sensation with his violin playing. At that time his performance of the Paganini concerto for a child of twelve was quite astounding. Ipolyi has now been heard again in a recital at Scharwenka Hall. Physically he has grown remarkably fast in the intervening two years, but, happily, the artist has also kept pace. Ipolyi draws a warm, throbbing, soulful tone, his technic is highly developed and he has pronounced interpretative ability. Bruch's violin concerto was admirably played by him and even the snapping of a string did not dampen the enthusiasm which he aroused with it. Veracini's sonata, the Pugnani-Kreisler prelude and allegro, Wieniawski's effective and much neglected scherzo-tarantelle and Lalo's Spanish symphony were among the other numbers on the program. Ipolyi possesses so much temperament and such a pronounced individuality that he seems assured of a future.

Among the other concerts of the week were Eduard Rislér's second recital, piano recitals by Karl Friedberg, John Thompson, Georg Zsnerneck, Josef Pembauer, Edwin Fischer and Sophie Sack. Favorable impressions were made by Hans Bottermund and Anton Pokrovsky, two new cellists. Of interest were chamber music programs of Robert Kahn, Josef Rywkind and Arthur Williams, who were heard at Bechstein Hall, and by W. F. Morse, Felix Robert Mendelssohn and Adolf Waterman, who were heard at the Singakademie. Rislér, as I have already mentioned, is playing this winter the complete well tempered klavier by Bach and also a large number of other compositions in a series of eight recitals. His second program comprised six of Bach's preludes and fugues, three of the Beethoven sonatas, Schumann's "Children Scenes" and the Chopin fantasy in F minor.

August Strindberg's "Kronenbraut," which has been set to music by August Enna, the Danish composer, has been given here at the Koeniggratzer Theater. Enna is favorably known in Germany through his opera "The Witch and Cleopatra." His music to the Northern poet's fairy tale is chiefly lyric. It has atmosphere and is pleasing and appropriate. The style of his music as a whole suggests Grieg's setting of "Peer Gynt." There are also occasionally Wagner reminiscences. Enna himself conducted the performance very skillfully.

Some time ago a workman, named Bachmann, employed in the locomotive factory of Henschel & Son, of Kassel, was found to be the possessor of an extraordinary bass voice. A few musical connoisseurs tested his voice and they were so struck with its possibilities that they succeeded in arousing the interest of a local Maecenas who furnished Bachmann with the means to take a thorough course in voice training and musical instruction. Finally a member of the Kassel Royal Opera interested the intendant with the result that Bachmann has been engaged for a trial appearance for the near future. His friends are confident that he will make a career as a singer.

The Kaiser is much interested in the projected new Royal Opera House for Berlin. He recently had all the plans shown to him and authorized the committee to proceed and submit to him an estimate of the costs.

Max Reger's latest work, a ballad suite, opus 130, had its first rendition at Magdeburg at a concert given by the local "Harmonic" society, under the personal direction of Reger, who had bought over the Meiningen court orchestra for the purpose. The novelty was very well received.

Lilli Lehmann has written her memoirs. Her book is entitled "Mein Weg." Mme. Lehmann goes back as far as the year 1690, as she considered the experiences of her ancestors of importance in shaping her own destiny. Her great grandfather and grandfather were court wig makers, but they were also men of intelligence who were interested in science and art. Mme. Lehmann's own childhood was spent in Prague, where her mother, a well known harpist, gave her and her sister Marie their instruction in music. Mme. Lehmann's first appearance on the stage was at an amateur theater in a suburb of Prague. Her first engagement was at Danzig in 1863; then followed a year in Leipzig, and in 1870 she signed a contract with the Berlin

Royal Opera. Her accounts of her experiences on this stage during the following years are of great interest, particularly what she has to say of her celebrated colleagues, such as Pauline Lucca, Marianne Brandt, Albert Niemann and Franz Betz. Mme. Lehmann has a great deal of interest to say on Bayreuth and Wagner. She and her sister sang the Rhinemaidens in the first performance of "Rheingold," in 1876.

H. O. Osgood, the Parisian correspondent of the Musical Courier, made a brief visit to Munich and Berlin this week.

M. H. Hanson, the enterprising New York manager who has been in Europe since the last of August, sails for New York on the Hamburg-American steamer "Amerika" from Southampton today.

Mr. and Mrs. Virgil have established themselves in Berlin for the winter. They have opened a school in the Virgil Klavier method at Barbarossastr. 30.

Two violin pupils of Goby Eberhardt, Mary Meinel and Lora Evans, the latter being an American, have recently met with pronounced success in public. The Hamburg papers speak of the playing of the young artists, and the method of their teacher as revealed in their work, in terms of the warmest praise.

Tina Lerner appeared as soloist with the Warsaw (Poland) Philharmonic Society under Alexander Birnbaum on November 7, playing the Tchaikowsky B flat minor concerto in a program devoted to the works of this composer in memory of the twentieth anniversary of his death. On November 14 she will be the soloist at the Nouveaux Concerts in Antwerp, and on November 17 she will appear as soloist at the Gürzenich concerts in Cologne, one of the leading symphony societies of Germany, under Generalmusikdirektor Fritz Steinbach.

Oscar Nedbal, formerly the viola player of the Bohemian String Quartet, has composed an operetta entitled "Polenblut" (Polish Blood), that has just been produced both in Vienna, where Nedbal now resides, and in Berlin, with great success. It promises to have quite a run here at the Theater des Westens.

Panama Zone to Hear College Gleees.

Clarence C. Robinson, director and first tenor; S. James Keister, second tenor; James A. Leyden, first bass; Harold P. Vail, second bass, who comprise the College Male Quartet of the Pennsylvania State College, with Mrs. Clarence C. Robinson, accompanist, are to give a series of concerts at the club houses along the Panama Canal. This engagement is given by the United States Government. The quartet will leave New York for Cristobal on the steamship Advance, December 17.

Last season the College Glee Club of the Pennsylvania State College made a tour of a number of cities and towns along the Santa Fe Railroad as far as California and return.

The Quartet and the Glee Club are to be heard in leading compositions of that class of music and their work is of a most finished nature.

Paderewski's Recital.

Paderewski will give his third New York recital next Saturday afternoon, November 29, in Carnegie Hall. This will be his last appearance in New York until the late spring. Directly after this recital he is to make a flying trip to the Middle West, going as far as St. Paul, Minneapolis and Fargo. The middle of December he goes to Boston to spend the holidays and on January 1 he starts for the Pacific coast, where he will be throughout January and February. His concerts on his present tour are far exceeding the highest expectations of his management, and if the present rate is maintained he will break all his previous financial records.

Fiqué Work to Be Sung at Brooklyn Concert.

At Prospect Hall, Brooklyn, New York, Thursday evening, November 27, the Brooklyn Quartet Club and Dramatic Club "Uik" are going to join in a concert and dramatic performance.

Compositions by Rossini, Ferdinand Wrede, Offenbach, Trunk, Wessler, Kremser, Weber, Schumann, Verdi, and a cantata for female chorus and orchestra, with soprano and baritone solos, called "The Turkish Lady," by Carl Fiqué, musical director of the club, will be given by the Quartet Club.

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pearance of the Weingartners Ne-
cessitates Change of Program—
Kurt Richter's Compositions
Amuse Critics—Schön-
berg Again.**

Leipzig, November 1, 1913.

With Arthur Nikisch at his post and Carl Friedberg as soloist, the third Gewandhaus concert brought forward only two compositions. They were Brahms' first symphony and his B flat piano concerto. It was in the Gewandhaus, in February, 1911, that the late Marc A. Blumenberg first heard the Brahms C minor symphony under Nikisch, and on that evening Mr. Blumenberg was aroused to an enthu-



A GROUP OF BAYREUTHERS AT FESTIVAL TIME.

siasm that would not abate for hours after the concert. "Why, Simpson, it's criminal—what the other conductors do to the Brahms symphonies—and I see that I have never heard any Brahms before," he said. "Of course, nobody has," was the reply, "until he has heard it under Nikisch in the wonderful acoustic conditions of this Gewandhaus." And that fairly represented the status once for all, since Brahms himself had said that it was through Nikisch that he first got acquainted with his own symphonies. An unbelievable leisure, with warmth, breadth and poetry, are the prime characteristics of the Nikisch Brahms, and the Gewandhaus players are pronounced in their feeling for the results. "We have played Brahms under the most celebrated conductors," they say, "but these symphonies cease to sound when we get out of the hands of Nikisch." The B flat piano concerto, though requiring just forty-five minutes to give, with fullest symphonic support by the orchestra, is still much lighter in content than the austere D minor. Friedberg played the work in great finish and intelligence, in keeping with one of the best intellects to be found among present day musicians. Concertmaster Wollgandt played impressively in the violin obbligato of the symphony.

Before Jacques Urlus departed for his American season at the Metropolitan, the Leipzig Opera under Otto Lohse gave two inspiring performances of Verdi's "Otello." Urlus had the title role, Mizzi Marx sang Desdemona, her husband, Carl Schroth, Cassio, Ernest Possony was Iago, and Valesca Nigrini Emilia. The vocal honors of the second performance were with Urlus and Possony; the others sang agreeably, except Schroth, who was perceptibly indisposed. Whatever may be the value and interest belonging to that which takes place on the stage, a musician's joy in "Otello" may still arise primarily from the orchestral score, and especially when laid out in the magnificent care, the reflection and the rich musical quality which characterized Lohse's reading. The score itself and the reading it received were mild and mature as old liquor, and in truth the old man Verdi was a great man when he composed "Otello."

The first concert by the Bohemian String Quartet had the help of Arthur Schnabel in a Beethoven program. There were the E flat quartet, op. 127, the E flat piano trio, op. 70, and the C major quartet, op. 59. The quartet played in superb finish and Schnabel delighted again with his preeminent attributes as chamber music pianist. Not only his finely adapted touch, but his unusually fine rhythmic sense contributed largely to the impression of authority which was ever present.

The St. Petersburg String Quartet, Messrs. Grigorowitch, Kranz, Bakaleinikoff and Butkewitsch, were assisted by pianist Else Gipsier and contralto Lydia Kobelatzsky Illyna in an all Slavonic program, including the Smetana "Aus meinen Leben" and the Tancieff No. 5 A major quartets, four songs by Gretchaninoff, Tchaikowsky and Rachmaninoff, concluding with the Tchaikowsky A minor piano

trio, op. 50. Within the last six years Leipzig has heard Tancieff's three or four quartets and a work with piano, dedicated to Carreño. In each case the work has indicated a consummate master of composition, whose message was generally interesting, if never in very much spiritual power. The work with piano had shown most warmth and a very brilliant playing manner. The present fifth quartet probably has the lightest music of all, and is but barely worth the playing on an earnest program. The composer has two symphonies which are almost entirely unknown in concert, because of their alleged lack of inspiration. Mme. Illyna sang agreeably in beautiful voice and vocalism, closely allied with the Italian. Fräulein Gipsier played well in the trio, and the quartet played splendidly as usual. Their all-Guarnerius instruments included a Joseph Guarnerius violin of 1744, a Peter Guarnerius violin, an Andreas viola, and Joseph Guarnerius cello. The first violin has been owned and played for years by Henri Vieuxtemps.

The Sevcik String Quartet intended a Weingartner program, which defaulted through non-appearance of the composer and his singing wife. The concert then brought the Dvorák E flat quartet, which is better than Weingartner music; the Schumann piano quintet, likewise better than Weingartner, concluding with Weingartner's F minor string quartet, op. 26. The assisting pianist was the Russian, Eugenie Brailowsky, formerly a pupil at Leipzig Conservatory. Notwithstanding the disturbed program, the concert was still enjoyable through accurate and animated playing of the quartet. The substitute pianist was badly chosen, for though she had acquired fine mechanism, she had far too little talent to belong in this company. The Weingartner quartet was not better inspired nor drier than the composer's usual output, held rather better to its own message, and interested continually through the master musician's concise, logical assembling of his material. Weingartner's most valuable work of recent years is probably his violin concerto, first played last season. Though that work is full of Wagnerian spirit, the concerto is still an extraordinary example of mind's triumph over matter.

Against the advice of his instructor, composer Kurt Richter gave his own works, to include an overture, a theme and variations for orchestra, and a piano concerto, also five pieces for piano solo. The musical content was generally of a sincere, melodious kind, ranging between Mendelssohn and Schumann, but assembled in a manner entirely unavailable for concert hearing. The so called concerto played for forty-three minutes in an indescribable jumble of tempos, materials and intentions. The critics were heartily amused and very much interested to see just how bad a concert could be arranged in Leipzig Anno Domini 1913.

The richly gifted cellist, Joseph Press, had the help of his Russian pianist-composer countryman, Paul Juon, in a concerto including the Dvorák concerto, Juon's cello sonata, op. 54, and Tchaikowsky's rococo variations, op. 33. The Juon sonata has much Russian content, always well woven, sometimes beautiful, but generally of no better music than the law allows. The composer's meager interest in his message is shown in the short playing time of seventeen minutes for the three movements. Press plays in noble intensity and impulse, in most beautiful technical means and tonal wealth, so that his recital is one of the most enjoyable that is given by any contemporary cellist. Juon is a very capable pianist as well as busy composer and instructor.

The Leipzig pianist, Georg Zacherneck, gave a recital with the Liszt B minor sonata and selections by Brahms, Paul Ertel, Liapunow and Tchaikowsky-Pabst ("One-gin" paraphrase). For years the artist has commanded very great technical and pianistic resources, and played in deep reflection and clear interpreting. Particularly his giving of the Liszt "Dante" sonata a few years ago was remarkably concise and vivid. In the above recital only the B minor sonata was heard for this report. The impression received was that intelligence and deliberation had finally got the overhand and the music had partly got crowded out. The condition may be only temporary, or entirely a whim of the hearer, rather than the player. The artist is coming into a busy and successful career. He was for many years at Leipzig Conservatory, under Robert Teichmüller.

If any one desires to know what may be said against the Schönberg string quartet, op. 7, recently reported on from Leipzig, read the following original German, signed "H. W." in the Berlin Lokal-Anzeiger of October 30: "Es ist nicht recht denkbar dass die vier Herren dieses inhaltslose, anmassend Zerfahrene, eine volle Stunde dauernde Herumphantasierem aus künstlerischem Bedürfnis vollführten. Nicht das es etwas geschrieben wird, sondern dass Menschen es spielen und beklatschen, veranlasst mich, aufs energische zu protestieren." In English he means that:

"It is not rightly comprehensible that artistic conviction led these four gentlemen to play this empty, arrogantly distracted, full hour's task of rambling around. Then it is not because such stuff is written, but that people will play and applaud it, that I am bound to protest most energetically." To the above one may remark that "H. W." overclocked the work by nine minutes, and furthermore the same Flonzaley Quartet did play the composition by reason of firm artistic conviction, as the leader frankly declared after the Leipzig rendition.

EUGENE E. SIMPSON.

Praise for Vanni Marcoux.

At the premiere of "Don Quichotte" in Philadelphia, on the afternoon of November 13, Vanni Marcoux won fresh laurels for himself in the title role. The Evening Star (Philadelphia) of November 17 refers thus to that "excellent knight":

The role of the Don, which is the principal one almost to the exclusion of the others, was created by Chaliapine, the phenomenal Russian basso, whose visit to this country was brief and unaccountably unsuccessful. It is one in which the Russian had great success, although Vanni Marcoux, the portrayal of Saturday, sang it for nearly two hundred nights at the Gaiety.

In the role of Quichotte, Vanni Marcoux comes into his own. His voice suffices admirably for this role and especially for the more serious portions—the scene with the brigands and in all that which follows after his disillusionment, "Elle 'a doute!" It is in his histrionism that Marcoux triumphs. What Chaliapine may do with the role we do not know, but certainly Marcoux presents a picture as Don Quichotte which belongs in the lasting gallery of the lyric stage and which might have a high place in that of any stage. It is such a characterization as only the great actors attain in some few roles, and it makes an impression which shall endure. This figure, tall and spare, gaunt with the abnormal gauntness of the crackbrained, with a face illumined by the visions of his ideals but worn with the miseries of his constant disillusionment, is like a vitalized painting, such as might have been cut from the canvas of a master. The characterization presents the verisimilitude of all corroborative detail and may be compared to the similar bits of portraiture which have been contributed to the stage by any of the great masters whose creations are imperishable. The histrionism he exhibited, too, is that of which only such masters as their best are capable.

There is instant subjective appeal in it just as its picturesqueness instantly commands the eye and in the expression of the idealistic moods of the role, of the crackbrained spirituality which achieves wonders as well as the ridiculous, it rises to great heights. Most moving in pathos and undeniable in sentimental appeal are those last two acts due to the acting of Marcoux. The Cyrano de B.



VANNI MARCOUX AS DON QUICHOTTE.

gerac, like death, would have been worthy of a Mansfield at his best, and the exposition of the crushed and broken but still proud and lofty spirit of the last of the Knights Errant shown by Marcoux when he has learned that his ideal of love is but a base and shattered thing is a masterpiece of acting. (Advertisement.)

Flonzaley Quartet to Play Novelty.

As a novelty the Flonzaley Quartet will offer at its first New York concert of the season in Aeolian Hall, Monday evening, December 2, a suite for violin and cello by Emmanuel Moor. The other numbers on the program will be the Schubert quartet in D minor and Haydn's quartet in D major.

Bonn's Municipal Orchestra is led by Heinrich Sauer. Among the works he has selected for performance this winter are Bruckner's second and fifth symphonies, Scharre's D minor symphony, Mahler's fourth symphony, and shorter works by Schaub, Sherwood, Schillings, Da Venezia, Sekles, Neitzel.

Cadman Program for Mozart Society.

Charles Wakefield Cadman, in a recital of his own compositions is to be the feature of the New York Mozart Society musicale (Mrs. Noble McConnell, president), on Saturday afternoon, December 6, 1913. Ann Ivins, soprano; Corinne Welsh, contralto; Franklin Lawson, tenor; J. Louis Shenk, baritone; Ida Divinoff, violinist, and Paulo Gruppe, cellist, will be the assisting artists.

This is the program:

Trio in D major, op. 56 (new), for violin, violoncello and piano.
Miss Divinoff, Mr. Gruppe and Mr. Cadman.

Songs—
The Sea Hath a Hundred Moods.
At Dawning.
The Sum of Love.

Mr. Shenk.

Songs—
I Found Him on the Mesa.
The White Dawn Is Stealing.
From the Land of the Sky Blue Water.
The Moon Drops Low.

Mr. Shenk.

The Morning of the Year (song cycle for four solo voices and piano).

(Words selected from works of the modern poets by
Nelle Richmond Eberhart.)

MARCH AND APRIL.

Prelude (piano).
Quartet, Spirit of Spring.
Recitative (bass), With Rushing Winds.
Solo (bass), I Martius Am.
Invocation (soprano), Spirit, Arise.
Solo (alto), My Tears Are Falling.
Recitative (tenor), Sweet Laggard, Come.
Solo (tenor), All the World Is Spring Today.
Quartet, I Hear the Whispering Voice of Spring.
Recitative (alto), April Is Here.
Aria (soprano), Welcome, Sweet Wind.
Intermezzo.

MAY.

Recitative (tenor), Again the Sun Is Over All.
Solo and duet (soprano and tenor), Alas, That My Heart Is
a Lute.

Recitative (alto), The Softly Warbled Song.
Solo (bass), The Brooklet Came from the Mountain.
Quartet, I Saw the Bud Crowned Spring to Forth.
Solo (alto), The Moon Behind the Cottonwood.
Recitative (tenor), Look Forth, Beloved.
Serenade (tenor), I Cannot Sing to Thee as I Would Sing.
Quartet, O Spirit of the Spring, Delay.
The quartet and Mr. Cadman.

Ludwig Schmidt to Give Chicago Recital.

Ludwig Schmidt, the young Chicago violinist who recently returned from Prague, where he studied under



LUDWIG SCHMIDT.

Sevcik, will give his first recital in Studebaker Hall, Chicago, on December 7. Young Schmidt is under the management of R. E. Johnston.

Extra Tenor and Bass for Russian Choir.

An extra tenor and bass, recently arrived from Moscow, will aid the choir of the Russian St. Nicholas Cathedral, at its concert of Russian church music, to be given in Aeolian Hall, New York, Saturday evening, November 29.

With the exception of the "Lord's Prayer," the "Easter Canticles" (Smolensky), the "Creed" (Gretchaninoff) and

Loovsky's hundredfold, "Lord, Have Mercy," which won enthusiastic commendation at their concert in New Synod Hall during the recent Episcopal convention, none of the numbers have ever been given here in concert.

TETRAZZINI OVERWHELMED WITH PRAISE ON EUROPEAN TOUR.

Famous Coloratura Diva Sings to Capacity Houses Amid Thunderous Applause—European Press Unanimous in Its Praise.

Mme. Tetrassini is the subject of high praise and liberal comment across the Atlantic. Her tour has proved a great musical event in England and the sister countries which she has visited.

A few of the numerous press criticisms, all of which speak in flattering terms of the great soprano's triumphs abroad, are appended below and chronicle but briefly the remarkable successes Mme. Tetrassini has achieved in foreign lands:

Never was the artist in more perfect voice, and never did she win more hearts (we venture to think) since that memorable Christmas Eve, 1910, when she thrilled the pulses and stirred to the depths of their being that vast concourse of her poorer countrymen

the numbers before, at least they were well calculated to disclose her characteristic acquirements. Certainly the diva's taste had been cosmopolitan. She drew upon Grieg, Gounod, Verdi and even Brahms, while she divided the lingual choice between French, Italian and English. Into the "Jewel Song" she imparted a touch or two of coquetry, and made the finale sufficiently bizarre. "Solvejg's Song" was outlined with clearness and closed with some delicate tracings, but the deftness of the singer's notation and the flexibility which she can bring to her phrasing was more obvious when she had completed this piece, with all its dainty pathos, and had turned to the free vein of robust Brahms' serenade. From these she passed to the work of a fellow Italian and found congenial material for an untrammelled florid display in "Ah! fors e lui," a familiar subject from Verdi's "La Traviata." Here at last was the real Tetrassini. Entering into the spirit of abandonment, she revelled in all the elaborate thrills and flourishes, executed cascade after cascade of notes with a sureness that bewildered one, and was borne along on a resistless current to a big cadenza, the ending of an exhausting effort which showed her paramount and even amazing in her technique. "The Last Rose of Summer," which was chosen as an encore, effected an abrupt change of style, for here the singer had to rein in all her vocal vivacity.—Liverpool Echo.

That pure, bell-like voice, whose finest quality is still to be found in the upper and middle registers, clothed the attractive theme with a variety of coloring, and the ease with which the voice was produced, and the clever art with which the music was expressed, were features which did not fail to evoke astonishment among the hearers, even in these days of much brilliant vocalism.—Liverpool Courier.

Madame Tetrassini was in splendid voice, and the "Jewel Song" from "Faust" and "Ah! fors e lui" from "Traviata" were delivered with unchallengeable force and finish. On her reappearance she gave first a pastoral by Veracini, and finally "Tis the Last Rose of Summer."—Edinburgh Scotsman. (Advertisement.)

A Dutchess County Musicales.

Through the instrumentality of that progressive head of the music department of Vassar College, Professor Gow, an auspicious beginning to the musical activities of the Dutchess County (N. Y.) Association of Musicians occurred recently at the Gow home.

We quote in part "The Onlooker" in regard to this musical evening:

The principal numbers on the program were interpreted by David Schmidt, Jr., violinist, and Charles Gilbert Spross, who had given them with great success in the afternoon, at Vassar College, and these were repeated in the evening, by special request.

In announcing the three movements of a sonata by Richard Strauss—that freest of modern musical tone poets—Professor Gow characterized it as a notable contribution to the literature of the piano, and indeed it proved to be both powerful and fascinating.

The first movement, allegro ma non troppo, was played with fire and spirit, its weirdness haunting the listener. The two instruments were more thoroughly en rapport, however, in the movements following. The improvisation, with its lovely andante cantabile, sang melodiously and dreamily, and was full of sensuous color. Its rich, flowing measures were interpreted by both artists with musicianly appreciation and feeling, and the hearty applause bestowed upon their performance was well merited.

The andante and allegro, the latter delightfully fantastic, presented astounding difficulties, through which both violinist and pianist emerged triumphantly, equally dividing the honors. Richard Strauss, who arose as a bright, particular star after the death of Wagner, is a man brave enough to say what he has to say as he wants to say it—a less heroic task in these latter days of the impressionistic school than it was a score of years ago—and whether we admire or deprecate, we cannot fail to recognize the positiveness of his message. Some one has wittily said that Strauss is the man who put the "d—" in "difficulty!" When the last strains of the final movement died away one did not know which to admire more, the skill with which its eccentricities were interpreted or the courage displayed in undertaking its rendition. A special word of praise should be bestowed upon Mr. Spross for his evening's work.

Several songs were offered by Anne Myera, and one by Mr. Chaundy, both singers being members of the association. Miss Myera's selections were a group of three songs, "Were My Songs with Wings Provided," by Hahn, and a pair of songs by Mr. Spross, "I Know" and "Yesterday." Later she gave Massenet's "Elegie" and Terena del Riego's "O Dry Those Tears," both with violin obbligato, in which songs her voice was heard to best advantage. Mr. Chaundy's offering was "The Tramp," by Trotter.

A soulful rendering of Schubert's "Ave Maria," in which Mr. Schmidt had an opportunity for some fine examples of double stopping, followed one of the songs, and the program closed with Kreisler's "Viennese Caprice"; capricious, indeed, now heart gripping, now melodious and flowing, and finally with an abandon altogether delightful.

Visanski Pupils Studying Abroad.

Daniel Visanski, of Philadelphia and New York, is the teacher of Frank Gittelsohn, the young violinist, who has been studying for the past few seasons in Berlin with Carl Flesch, and who will make his American debut next season. Mr. Gittelsohn began his studies with Mr. Visanski, receiving all of his instruction in this country from him.

Mr. Visanski is also the teacher of Nicola Thomas, who is at present finishing her studies with Leopold Auer in St. Petersburg. Miss Thomas also will make her debut here next season.

Florence Mulford to Sing in "The Messiah."

Florence Mulford, contralto of the Metropolitan Opera Company, will be one of the soloists at the popular priced Christmas performance of "The Messiah," to be given by the People's Choral Union at Carnegie Hall, New York, on Sunday evening, December 21. Edward G. Marquand will conduct and an orchestra of fifty men will assist.

in the great square of San Francisco and gave her voice to those unable to pay for it as a gracious Christmas gift.

Last night she gave "Ah! fors e lui," from "La Traviata," and the great hall rocked with the thunderous applause, which Madame Tetrassini acknowledge as only she could. Her softest pianissimo and her highest cadence swelled triumphant as the little brook which, flowing softly and caressingly over the smooth pebbles and sand of a forest dell, suddenly rises out of the stillness of the grassy quietude to become the torrent foaming and roaring over the rugged rocks in one grand diapason of swelling chorus. Madame Tetrassini sang "The Jewel Song," from "Faust," and never did Gounod's famous chanson pulse and leap and carol in such a perfect abandon of innocent joy. The joy of youth, the delight of possession, all were perfectly expressed. "Faust" could have no sweeter Margaret. What matter if she gave it in the language of her beloved Italy? The pure vowel sounds could neither disguise nor diminish the beauty of the excerpt. Her wonderful command of expression, not lacrymose, not sentimental, but uncommonly true, was only checked by the curious accompaniment supplied. Again in the Grieg number, "Solvejg's Song," Madame Tetrassini scored a great triumph.—Portsmouth Times, October 3, 1913.

The very essence of mastery is to do a difficult thing with ease, and Tetrassini has that mastery in a supreme degree. With happy nonchalance she glided through the "Jewel Song" and "Ah! fors e lui." The delight lay in the beauty of tone and tricky dexterity.—Glasgow Record.

She has all the splendor of technic as well as brilliance of voice that makes the classical Italian aria something more than artificiality.—Manchester Guardian.

She traverses the whole of the register with an equal fluency, and each fragment in her scheme of elaboration is as facile as it is unerringly accurate, her voice being always under the surest control. If all this resource of technic has had no perceptible amplification since her last appearance, it has at least suffered no deterioration, though in one respect one suspected a development. She has become more and more addicted to "engaging little ways."

If Tetrassini's selections were inclined to be conventional, and if one's recollection was that one had heard her render most of

SEATTLE VISITED BY SEVERAL PROMINENT MUSICAL STARS.

Frances Alda, Frank la Forge, Gutia Casini, George Hamlin, Marie Rappold and Schumann-Heink constitute the List-Club and Concert Activity in This Busy City.

304 Empress Theater Building,
Seattle, Wash., November 11, 1913.

Frances Alda made her first appearance in Seattle on Tuesday evening. Especially pleasing were the "Prayer from Tosca" and the "Barcarolle" from "Tales from Hoffman." She was assisted by Frank la Forge, and the young cellist, Gutia Casini, both of whom were enthusiastically received. Mr. la Forge is well known in Seattle, having been heard here several times before. The following was presented:

Rococo Variations	.....Tchaikowsky
Lungi dal caro bene	.....Gutia Casini.
Nymphs and Shepherds	.....Puccini
When the Roses Bloom	.....Reichardt
Pastorale	.....Carey
Etude in A flat major	.....Chopin
Two preludes	.....Chopin
Paris Angelicus	.....César Franck
Prayer from Tosca	.....Puccini
.....Mme. Alda.	
Liebestraum	.....Liszt
Rhapsody	.....Debussy
.....Frank la Forge.	
Doch mein Vogel (first time)	.....Sibelius
Tausend Sterne (first time)	.....Leo Blecht
Lauf der Welt	.....Greig
Wie mir's weh tut	.....Rachmaninoff
.....Mme. Alda.	
Chant du Menestrel	.....Glazounow
Tarantella	.....Piaf
.....Gutia Casini.	
Green	.....Debussy
A des Oiseaux	.....G. Hue
Like the Rosebud	.....LaForge
Expectancy	.....LaForge
An Open Secret	.....Woodman
.....Mme. Alda.	

George Hamlin, the American tenor, was heard recently as the first artist of the Priest-Clayton series. The program was varied and of wide range. Mr. Hamlin was in splendid voice and seemed at his best. This was his fourth appearance in Seattle—once as soloist in a symphony concert, and last spring, when he was heard with the Chicago Grand Opera Company in "The Jewels of the Madonna." Mr. Hamlin sang to an appreciative audience and was very generous in the way of encores. He was assisted by Edward Sacerdote, accompanist. The following was the program:

CLASSICAL AIRS AND SONGS.

The Lass with the Delicate Air	.....Dr. Arne
Plaisir d'Amour	.....Martini
Der Kuss	.....Beethoven
Provencalisches Lied	.....Schumann

MODERN GERMAN LIEDER.

Es blinkt der Thau	.....Rubinstein
Morgen	.....Strauss
Der Tambour	.....Wolf
Botschaft	.....Brahms

ORATORIO AND OPERA.

Total Eclipse (Samson)	.....Handel
Sigmund's Love Song (Walküre)	.....Wagner
Lend Me Your Aid (Queen of Sheba)	.....Gounod

MODERN MISCELLANEOUS SONGS.

The Cock Shall Crow	.....Carpenter
Italian Cradle Song	.....Brogi
I'm Not Myself at All	.....Lover
Since You Went Away	.....Johnson
Rhapsody	.....Campbell-Tipton

Miss Catherine Earls, a Seattle girl of much talent, has returned home after two years' study in Chicago under Julie Rives King. She plans to teach here, and will appear in recital soon.

An interesting program was given Monday, October 20, at the Forest Ridge Convent, by Albany Ritchie, concertmaster of the Philharmonic Orchestra, when the Goldmark concerto, with an unpublished cadenza by Oscar Thomson, was heard for the first time in Seattle. Mrs. Ritchie assisted at the piano.

The pupils and orchestra of the Washington College of Music gave a concert at the college, Broadway and East Pine, on Tuesday, October 28. The concert was one of a series to be given during the season.

The Seattle Music Study Club held its last meeting at the home of Mrs. W. L. Childs, 422 Fourteenth Avenue North, Tuesday, November 4. The program was as follows: Piano duet, "March Heroique," op. 34 (Saint-Saëns), Mrs. William Calvert, Jr., and Mrs. H. C. Ostrom; soprano solo, "Springtime," from "Samson and Delilah" (Saint-Saëns), Mrs. Eicher; vocal solos, "The Mandolin" and "The Bells" (Debussy), Mrs. Bert Harris; piano solo, "Arabesque" (Debussy), Rosamond Crawford; soprano solo, "Jewel Song" from "Faust" (Gounod), Mrs. J. X. Williams; vocal solo, "Sing, Smile, Slumber" (Gounod), Mrs. Agnes Crawford; piano solo, "Meditation" from

"Thais" (Massenet), Marie Broulette; vocal solos, "Good Night" and "Elegie" (Massenet), Mrs. C. N. Hoblitzel; piano solo, "Last Dream of the Virgin," Eleanor Rockwell; soprano solo, "Open Now Thy Blue Eyes," Mrs. Moulder; vocal solos, "Silver Ring" (Madrigal), Mrs. D. C. Kissler; piano solo, "Pierette," Mrs. Brawnfield.

Among the several attractions of the past week was the concert given by Karl E. Tunberg at Sprout Hall on Monday evening. Of special interest were the two tone poems founded on five quatrains of the Rubaiyat of Omar Khayyam, by Arthur Foote, heard for the first time in Seattle. Mr. Tunberg has been a resident of Seattle for the past three years, and is well known as a piano instructor. He was assisted by Albany Ritchie, violinist.

Nellie C. Cornish is giving a series of "Opera Talks" to children at her studio on Saturday afternoons. No cards are issued and all children interested are allowed to attend.

A recital was given Friday evening at the Klink Piano School from the class of Mrs. Loomis. Informal recitals from the different departments are given every two weeks at the school.

The People's Symphony Orchestra, an amateur organization of forty-five pieces, under the direction of Max Donner, has begun rehearsals for its fourth season.

A public recital was given by the MacDowell Musical Club last Monday evening at the home of Dr. G. W. Overmeyer. Mme. Hesse-Sprotte, mezzo soprano; Ethel Hen-

Mme. COAST TO COAST TOUR Season 1913-14

LILLIAN

PRIMA DONNA

SOPRANO

BLAUVELT



Exclusive management
G. DEXTER RICHARDSON,
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dren, violinist, and Evelin Thomas, reader, were soloists. The club has under preparation a cantata by Mrs. H. H. A. Beach for an "All American" program.

The Ladies' Musical Club offered an interesting program at its associate members' concert, at the Press Club, Monday, November 10. The program was prepared by Mary Carr Moore and Mrs. G. A. C. Rochester, and was enthusiastically received. It was the first of a series to take place the second Monday of each month during the winter. The accompanists were: J. Edmonde Butler, Mrs. David White and Mrs. Romeyne Hunkins.

Marie Rappold, the noted prima donna soprano, presented the following program at the Moore Theater, last Monday evening:

Im Herbst	.....Robert Franz
Clarchen's Lied	.....Schubert
Heidenrolein	.....Schubert
Frühlingnacht	.....Schumann
Es blinkt der Thau	.....Rubinstein
Zueignung	.....Strauss
Waldeinsamkeit	.....Max Reger
Ein Traum	.....Grieg
Piano, Nocturne in F sharp major	.....Chopin
Concert Etude	.....MacDowell
.....Boyd Wells.	

Chere Nuit	.....Bachellet
Als die alte Mutter	.....Dvorak
In quelle trine morbide (Manon Lescaut)	.....Puccini
Vieni d'arte d'amor (Tosca)	.....Puccini
Jean	.....Chas. Gilbert Spross
Two Roses	.....Hallett Gilberte
Early Morning	.....Graham Peel
Provencal	.....Dell 'Aqua

The program was one to please the most ardent concert goer, and it was necessary for the artist to respond to numerous recalls.

An interesting feature of the program was the appearance of the local artist, Boyd Wells, who performed both in the capacity of soloist and accompanist. In the Chopin number Wells' playing was equal to that of many of the visiting artists.

A thoroughly enjoyed vocal and instrumental concert was given, November 6, at Sprout Hall, under the direction of F. W. Zimmerman. The assisting musicians were Lotte

Dorfiner, soprano; Annie Herold, contralto; Sophia Carlson, violinist; Margaret Mathews, pianist, and Elizabeth Carlson and Lucy Smith, accompanists.

Edmund J. Myer, formerly of New York but now of Seattle, has just published his seventh work on the singing voice, entitled "The Vocal Instructor."

Under the local management of J. Willis Sayre, the music lovers and concert goers of Seattle were again given an opportunity to hear Mme. Schumann-Heink last Thursday evening at the Moore Theater. This artist has often visited Seattle and always with the same success that characterizes her appearance everywhere. There is nothing left to say in describing her performance. Seattle is always overjoyed at hearing of her coming and always responds most cordially. The character of the following program is all that is necessary to show the completeness of the entertainment:

Erda Scene from the opera Rheingold	.....Wagner
Waltraute Scene from the opera Götterdämmerung	.....Wagner
Brangäne's Ruf from the opera Tristan and Isolde	.....Wagner
Hirtenscene from the opera Tannhäuser	.....Wagner
.....Mme. Schumann-Heink.	
Sonata, E minor	.....Bach
Allegro. Adagio. Gigue.	.....Nina Fletcher.
My Heart Ever Faithful	.....Bach
Die Ehre Gottes	.....Beethoven
Vom Tode	.....Beethoven
Bitten	.....Beethoven
Ich Liebe Dich	.....Beethoven
.....Mme. Schumann-Heink.	
Preislied	.....Wagner-Wilhelmj
Spanish Dance No. 8	.....Sarasate
.....Nina Fletcher.	
When the Roses Bloom	.....Louise Reichardt (17th century)
Down in the Forest	.....Landon Ronald
The Mother Sings	.....Grieg
Down in the Desert	.....Gertrude Ross
Good Morning, Sue	.....Gertrude Ross
.....Mme. Schumann-Heink.	

The centenary of Giuseppe Verdi was the subject of the program opening the year of the Seattle Musical Art Society on the evening of October 25, at the Hotel Stander. Mary Carr Moore and Eva Trew were in charge of the concert. Mrs. Trew spoke on Verdi as a man, telling of his struggles and of his benevolence, when his works became recognized, in founding hospitals and homes for musicians. Mrs. Moore, Miss Libby, Mrs. Lewis, Mrs. Kessler, Mr. Case and Phileas Goulet gave selections from the Verdi operas. HARRY KRINKE.

LOUISVILLE MUSIC TEACHERS' ASSOCIATION HOLDS MEETING.

Fletcher Music Method of Teaching Children Described to Large Audience—Coming Concerts.

Louisville, Ky., November 13, 1913.

The second meeting of the Louisville Music Teachers' Association was held in Baldwin Hall on November 11. Adele Howard gave an interesting talk on the Fletcher method of teaching children, which was enjoyed by a large number of members and guests of the association.

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Les Cloches.....Debussy
Les Rossignols.....Rimsky-Korsakoff
Promesse de mon avenir, Le Roi de Lahore.....Massenet

Frühlingsglaube.....Schubert
Rosenlein, Roselein.....Schumann
O Komm im Traum.....Liszt
Des Liebsten Schwur.....Brahms

Miss Hinkle.

Standchen.....Brahms
Alte Liebe.....Brahms
Botschaft.....Brahms
Provencaliescheslied.....Schumann

The Falling Star.....Mr. Seagle.
I Know My Love.....Old Irish
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Annalill Hunning.
Valse Aragonaise, op. 72.....Thomé

Violin solos—
Serenade.....Schubert-Remenyi
Humoresque.....Dvorak
Otte Reinert.

Vocal solo, Ave Maria.....Millard
Emma Kraschinsky.

Piano solos—
Träumerei and Romanze.....Schumann
Marche Militaire.....Heink
Neva Powderly.

Second Mazurka.....Godard
Mamie Lorenz.

Recitation, A Woman's Way to Win.....Finke
Beatie Campbell.

Vocal solos—
Mattinata.....Tosti
The Year's at the Spring.....Beach
Ruth Fritz.

Piano solos—
En Courant.....Godard
Valse, La Naiade.....Thomé
Beatie Kohl.

Violin solo, Spanish Dance.....Rehfeld
Ethel Knobloch.

Vocal solos—
Irish Love Song.....Lang
A Little Thief.....Stern
Jeanette Messendick.

Piano solos—
Reverie Isoler (for left hand only).....Ravina
Valse, G flat major.....Chopin
Adele Neuwald.

A talented pupil of one of our foremost teachers, Avis Blewett, gave a recital Saturday afternoon, at Musical Art Hall. She is Edna Lieber, and bids fair to become a pianist of renown in the near future. Her program was as follows:

Vielle Histoire.....Gabriel Marie
Prelude and fugue in D, Book I, No. 5.....Bach
Waltz in D flat, op. 64, No. 1.....Chopin
Waltz, arranged for left hand.....I. Phillip
Waltz, arranged in double thirds.....I. Phillip
Arabesque No. 1.....Debussy
Warum.....Schumann
In der Nacht.....Schumann
If I Were a Bird.....Henselt
Ballade, F major.....Chopin
Rhapsody Hongroise No. 6.....Liszt

Mrs. Franklyn Knight, the well known contralto, has organized the Knight Choral Club, consisting of ladies in her class. It meets in Mrs. Knight's beautiful studio in Musical Art Building, and devotes the first part of the rehearsal to a study of the composers and selections being studied. The second part is instruction in the chorus work. There are now about thirty-five members in the club, and a concert is promised ere long. E. R. KROEGER.

Jenny Dufau Success in "Lucia."

The Philadelphia Record of Sunday, November 9, 1913, stated as follows concerning Jenny Dufau as Lucia:

A brilliant presentation of Donizetti's tragedy of "Lucia" was given last evening and a large audience heard the pretty bride of Lammemoor sing her misfortunes. The whole opera was a testimony to the ability of the company in a general way and to the splendid vocal endeavors of Jenny Dufau in a particular way. This soprano sang the woes of Lucia with wondrous charm and more clarity than ever before, and demonstrated her capability for a role that requires of the highest in the singer actors. Her voice was a dominant factor in the beautifully sung sextet and her work as she simulated madness in the next scene was rapturously applauded. In all her scenes she appeared a most gracious woman and hers was a real triumph which must surely add to the good will a Philadelphia audience has always manifested toward her as an artist. (Advertisement.)

SAN ANTONIO MUSICAL CLUB CELEBRATES VERDI CENTENARY.

Enjoyable Program Presented—Beethoven Hall Burned—Tuesday Musical Club Concert.

San Antonio, Tex., November 11, 1913.

The first of the three attractions which the Tuesday Musical Club will bring is to be held next Saturday night in the ballroom of the Gunter Hotel. This concert will be given by Frances Alda, assisted by Guita Casini, cellist, and Frank la Forge, the noted composer-pianist. San Antonio is looking forward with interest to this event, as this will be Mme. Alda's first appearance here.

Recently the one large auditorium San Antonio possessed, Beethoven Hall, was destroyed by fire. This was most unfortunate, especially as all the attractions of the Tuesday Musical Club, would have been given in this hall. However, the Grand Opera House has been obtained for Mme. Schumann-Heink's appearance on December 4.

An interesting program was given at the initial meeting of the San Antonio Musical Club. This program consisted solely of the works of Giuseppe Verdi, to celebrate his centenary. This meeting was held at the Travis Club. An ensemble number was given by H. Cain, L. Smith, M. Wiseman, Walter Romberg, M. Tulipan and Gundlach, violinists; E. Goldstein, Zimmerman, cellists; Mildred Gates, pianist; Margaret Morrow, organist. Maestro de Acugna conducted. Other numbers were given by Mme. de Acugna, contralto; Clara Duggan Madison, pianist; Mrs. S. J. Baggett, soprano, and M. Tulipan, violinist. The quartet from "Rigoletto" was sung by Josephine Lucchese, Mme. de Acugna, Charles Lee and Arturo Lugaro.

The next program to be given by the Tuesday Musical Club will be very interesting. Subject, "Ancient Hebrew Music." The music will be given in Hebrew by the quartet of Temple Beth-El, consisting of Mrs. G. E. Gwinn, soprano; Mrs. E. Scrivener, contralto; Charles Lee, tenor; Gilbert Schramm, bass. At a recent meeting Rafael Diaz, tenor, and Vera Nette, soprano, were elected to honorary membership.

The attractions which the San Antonio Musical Club will bring this season are Alma Gluck, on February 19; Mischa Elman, on March 23. The appearances of both these artists are looked forward to with interest, as neither one has ever appeared in San Antonio before.

On November 29 Else Sternsdorff, pianist, of Berlin, will be presented, in connection with the San Antonio Choral Club, in recital. Miss Sternsdorff was in San Antonio several years ago and had an excellent piano class.

The Tuesday Musical Auxiliary Chorus has resumed rehearsals and is doing praiseworthy work under the direction of Maestro de Acugna. Mrs. E. Sachs is the capable accompanist of this organization.

MRS. STANLEY WINTERS.

Grace Kerns Pleases Philadelphians.

Referring to Grace Kern's appearance with the Philadelphia Orchestra, Leopold Stokowski, conductor, on November 5, the press of that conservative city praises the New York soprano as follows:

Grace Kerns possesses a voice of wide range and purity, ringing with ease and admirable expression. She sang the aria, "De puis le jour," and on being recalled responded with an encore.—Philadelphia Press.

Grace Kerns proved a revelation to those unfamiliar with her work. Her voice is of an unusual quality, what comes under the term sympathetic, a lovely appealing soprano, used with the greatest imaginable finish and style. She sang the "Louise" aria in a thoroughly artistic manner and responded to an encore with the aria from "Madame Butterfly."—Philadelphia Record.

Miss Kerns was in excellent voice. She sang the aria, "De puis le jour," which was warmly applauded. For an encore she rendered the aria from "Madame Butterfly."—Philadelphia Public Ledger.

Miss Kerns sang "De puis le jour," from the opera "Louise." The difficult aria was given an excellent rendition by the young artist and she was accorded an enthusiastic reception by the audience.—Philadelphia Inquirer.

Emma Spohr, a niece of Ludwig Spohr, died in Cassel, the other day, aged eighty-three.

First Appearance in America 1913-14

CORDELIA LEE

Direction: ANTONIA SAWYER, New York

Famous
Violin
Virtuosa



SEATTLE VISITED BY SEVERAL PROMINENT MUSICAL STARS.

Frances Alda, Frank la Forge, Gutia Casini, George Hamlin, Marie Rappold and Schumann-Heink constitute the List-Club and Concert Activity in This Busy City.

304 Empress Theater Building,
Seattle, Wash., November 11, 1913.

Frances Alda made her first appearance in Seattle on Tuesday evening. Especially pleasing were the "Prayer from Tosca" and the "Barcarolle" from "Tales from Hoffman." She was assisted by Frank la Forge, and the young cellist, Gutia Casini, both of whom were enthusiastically received. Mr. la Forge is well known in Seattle, having been heard here several times before. The following was presented:

Rococo Variations	.....Tchaikowsky
Lungi dal caro bene	.....Gutia Casini.
Nymphs and Shepherds	.....Purcell
When the Roses Bloom	.....Reichardt
Pastorale	.....Carey
Etude in A flat major	.....Chopin
Two preludes	.....Chopin
Pan's Angelicus	.....César Franck
Prayer from Tosca	.....Puccini
With cello obbligato by Gutia Casini.	.....Liszt
Liebestraum	.....Dohnanyi
Rhapsody	.....Dohnanyi
Doch mein Vogel (first time)	.....Sibelius
Tausend Sterne (first time)	.....Leo Blecht
Lauf der Welt	.....Greig
Wie mir's weh tut	.....Rachmaninoff
Chant du Menestrel	.....Glazounow
Tarantella	.....Piaatti
Green	.....Debussy
A des Oiseaux	.....G. Hue
Like the Rosebud	.....LaForge
Expectancy	.....LaForge
Au Open Secret	.....Woodman

George Hamlin, the American tenor, was heard recently as the first artist of the Priest-Clayton series. The program was varied and of wide range. Mr. Hamlin was in splendid voice and seemed at his best. This was his fourth appearance in Seattle—once as soloist in a symphony concert, and last spring, when he was heard with the Chicago Grand Opera Company in "The Jewels of the Madonna." Mr. Hamlin sang to an appreciative audience and was very generous in the way of encores. He was assisted by Edward Sacerdote, accompanist. The following was the program:

CLASSICAL AIRS AND SONGS.

The Lass with the Delicate Air	.....Dr. Arne
Plaisir d'Amour	.....Martini
Der Kuss	.....Beethoven
Provencalisches Lied	.....Schumann
Es blinkt der Thau	.....Rubinstein
Morgen	.....Strauss
Der Tambour	.....Wolf
Boischaft	.....Brahms

MODERN GERMAN LIEDER.

Total Eclipse (Samson)	.....Handel
Sigmund's Love Song (Walküre)	.....Wagner
Lend Me Your Aid (Queen of Sheba)	.....Gounod

MODERN MISCELLANEOUS SONGS.

The Cock Shall Crow	.....Carpenter
Italian Cradle Song	.....Brogi
I'm Not Myself at All	.....Lover
Since You Went Away	.....Johnson
Rhapsody	.....Campbell-Tipton

Miss Catherine Earls, a Seattle girl of much talent, has returned home after two years' study in Chicago under Julie Rives King. She plans to teach here, and will appear in recital soon.

An interesting program was given Monday, October 20, at the Forest Ridge Convent, by Albany Ritchie, concertmaster of the Philharmonic Orchestra, when the Goldmark concerto, with an unpublished cadenza by Oscar Thomson, was heard for the first time in Seattle. Mrs. Ritchie assisted at the piano.

The pupils and orchestra of the Washington College of Music gave a concert at the college, Broadway and East Pine, on Tuesday, October 28. The concert was one of a series to be given during the season.

The Seattle Music Study Club held its last meeting at the home of Mrs. W. L. Childs, 422 Fourteenth Avenue North, Tuesday, November 4. The program was as follows: Piano duet, "March Heroique," op. 34 (Saint-Saëns), Mrs. William Calvert, Jr., and Mrs. H. C. Ostrom; soprano solo, "Springtime," from "Samson and Delilah" (Saint-Saëns), Mrs. Eicher; vocal solos, "The Mandolin" and "The Bells" (Debussy), Mrs. Bert Harris; piano solo, "Arabesque" (Debussy), Rosamond Crawford; soprano solo, "Jewel Song" from "Faust" (Gounod), Mrs. J. X. Williams; vocal solo, "Sing, Smile, Slumber" (Gounod), Mrs. Agnes Crawford; piano solo, "Meditation" from

"Thais" (Massenet), Marie Brouette; vocal solos, "Good Night" and "Elegie" (Massenet), Mrs. C. N. Hoblitzel; piano solo, "Last Dream of the Virgin," Eleanor Rockwell; soprano solo, "Open Now Thy Blue Eyes," Mrs. Moulder; vocal solos, "Silver Ring" (Madrigal), Mrs. D. C. Kissler; piano solo, "Pierette," Mrs. Brawnfield.

Among the several attractions of the past week was the concert given by Karl E. Tunberg at Sprotte Hall on Monday evening. Of special interest were the two tone poems founded on five quatrains of the Rubaiyat of Omar Khayyam, by Arthur Foote, heard for the first time in Seattle. Mr. Tunberg has been a resident of Seattle for the past three years, and is well known as a piano instructor. He was assisted by Albany Ritchie, violinist.

Nellie C. Cornish is giving a series of "Opera Talks" to children at her studio on Saturday afternoons. No cards are issued and all children interested are allowed to attend.

A recital was given Friday evening at the Krinke Piano School from the class of Mrs. Loomis. Informal recitals from the different departments are given every two weeks at the school.

The People's Symphony Orchestra, an amateur organization of forty-five pieces, under the direction of Max Donner, has begun rehearsals for its fourth season.

A public recital was given by the MacDowell Musical Club last Monday evening at the home of Dr. G. W. Overmeyer. Mme. Hesse-Sprotte, mezzo soprano; Ethel Hen-

Dorfner, soprano; Annie Herold, contralto; Sophia Carlson, violinist; Margaret Mathews, pianist, and Elizabeth Carlson and Lucy Smith, accompanists.

Edmund J. Myer, formerly of New York but now of Seattle, has just published his seventh work on the singing voice, entitled "The Vocal Instructor."

Under the local management of J. Willis Sayre, the music lovers and concert goers of Seattle were again given an opportunity to hear Mme. Schumann-Heink last Thursday evening at the Moore Theater. This artist has often visited Seattle and always with the same success that characterizes her appearance everywhere. There is nothing left to say in describing her performance. Seattle is always overjoyed at hearing of her coming and always responds most cordially. The character of the following program is all that is necessary to show the completeness of the entertainment:

Erda Scene from the opera Rheingold	.....Wagner
Waltraute Scene from the opera Götterdämmerung	.....Wagner
Brangäne's Ruf from the opera Tristan and Isolde	.....Wagner
Hirtenknecht Leiden from the opera Tannhäuser	.....Wagner
Mme. Schumann-Heink	
Sonata, E minor	.....Bach
Allegro. Adagio. Gigue	.....Nina Fletcher.
My Heart Ever Faithful	.....Bach
Die Ehre Gottes	.....Beethoven
Vom Tode	.....Beethoven
Bitten	.....Beethoven
Ich Liebe Dich	.....Beethoven
Mme. Schumann-Heink	
Preislied	.....Wagner-Wilhelmj
Spanish Dance No. 8	.....Sarasate
Nina Fletcher	
When the Roses Bloom	.....Louise Reichardt (17th century)
Down in the Forest	.....Landon Ronald
The Mother Sings	.....Grieg
Down in the Desert	.....Gertrude Ross
Good Morning, Sue	.....Gertrude Ross
Mme. Schumann-Heink	

The centenary of Giuseppe Verdi was the subject of the program opening the year of the Seattle Musical Art Society on the evening of October 25, at the Hotel Stander. Mary Carr Moore and Eva Trew were in charge of the concert. Mrs. Trew spoke on Verdi as a man, telling of his struggles and of his benevolence, when his works became recognized, in founding hospitals and homes for musicians. Mrs. Moore, Miss Libby, Mrs. Lewis, Mrs. Kessler, Mr. Case and Phileas Goulet gave selections from the Verdi operas. HARRY KRINKE.

LOUISVILLE MUSIC TEACHERS' ASSOCIATION HOLDS MEETING.

Fletcher Music Method of Teaching Children Described to Large Audience—Coming Concerts.

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Mme. COAST TO COAST TOUR Season 1913-14

LILLIAN

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SOPRANO

BLAUVELT



Exclusive management
G. DEXTER RICHARDSON,
Arbuckle Building, Brooklyn, N. Y.

dren, violinist, and Evelin Thomas, reader, were soloists. The club has under preparation a cantata by Mrs. H. H. A. Beach for an "All American" program.

The Ladies' Musical Club offered an interesting program at its associate members' concert, at the Press Club, Monday, November 10. The program was prepared by Mary Carr Moore and Mrs. G. A. C. Rochester, and was enthusiastically received. It was the first of a series to take place the second Monday of each month during the winter. The accompanists were: J. Edmonde Butler, Mrs. David White and Mrs. Romeyne Hunkins.

Marie Rappold, the noted prima donna soprano, presented the following program at the Moore Theater, last Monday evening:

Im Herbst	.....Robert Franz
Claren's Lied	.....Schubert
Heidenroslein	.....Schubert
Frühlingsnacht	.....Schumann
Es blinkt der Thau	.....Rubinstein
Zueignung	.....Strauss
Waldeinsamkeit	.....Max Reger
Ein Traum	.....Grieg
Piano, Nocturne in F sharp major	.....Chopin
Concert Etude	.....MacDowell
Boyd Wells	

Chere Nuit	.....Bachelet
Als die alte Mutter	.....Dvorak
In quelle trine morbide (Manon Lescaut)	.....Puccini
Vissi d'arte d'amor (Tosca)	.....Puccini
Jean	.....Chas. Gilbert Spross
Two Roses	.....Hallett Gilberte
Early Morning	.....Graham Peel
Provencale	.....Dell'Aqua

The program was one to please the most ardent concert goer, and it was necessary for the artist to respond to numerous recalls.

An interesting feature of the program was the appearance of the local artist, Boyd Wells, who performed both in the capacity of soloist and accompanist. In the Chopin number Wells' playing was equal to that of many of the visiting artists.

A thoroughly enjoyed vocal and instrumental concert was given, November 6, at Sprotte Hall, under the direction of F. W. Zimmerman. The assisting musicians were Lotte

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Selection from Madame Butterfly.....Puccini
Largo.....Handel
Violin obligato, Hugo Oik.

Songs—
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Yesterday and Today.....Charles G. Spross
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Tambourin.....Old French
L'amour de moi.....Old French
Chanson à danser.....Old French

Mr. Seagle.

Il neige des Fleurs.....Fourdrain
Mireille.....Massenet
Beau Soir.....Debussy
Le chemin de Lune.....Paulin

Miss Hinkle.

Colibri.....Chausson
Le Plongeur.....Widor
Les Cloches.....Debussy
Les Rossignols.....Rimsky-Korsakoff
Promesse de mon avenir, Le Roi de Lahore.....Massenet

Mr. Seagle.

Frühlingsglaube.....Schubert
Roselien, Roselien.....Schumann
O Komm im Traum.....Liszt
Des Liebsten Schwur.....Brahms

Miss Hinkle.

Standchen.....Brahms
Alte Liebe.....Brahms
Botschaft.....Brahms
Provencalischelied.....Schumann

Mr. Seagle.

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I Know My Love.....Old Irish
A Memory.....Park
A Song of Joy.....Woodman

Miss Hinkle.

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Annalill Hunning.
Valse Aragonaise, op. 73.....Thomé
Marie Roman.

Violin solos—
Serenade.....Schubert-Kemenyi
Humoresque.....Dvorak
Otto Reinert.

Vocal solo, Ave Maria.....Millard
Emma Kraschinsky.

Piano solos—
Triumerei and Romanze.....Schumann
Marche Militaire.....Heink

Second Mazurka.....Godard
Mamie Lorenz.

Recitation, A Woman's Way to Win.....Finke
Bessie Campbell.

Vocal solos—
Mattinata.....Tosti
The Year's at the Spring.....Beach
Ruth Fritz.

Piano solos—
En Courant.....Godard
Eleonor Kuehn.

Valse, La Naiade.....Thomé
Bessie Kohl.

Violin solo, Spanish Dance.....Rehfeld
Ethel Knobloch.

Vocal solos—
Irish Love Song.....Lang
A Little Thief.....Stern

Piano solos—
Reverie Isolée (for left hand only).....Ravina
Valse, G flat major.....Chopin
Adele Neuwald.

A talented pupil of one of our foremost teachers, Avis Blewett, gave a recital Saturday afternoon, at Musical Art Hall. She is Edna Lieber, and bids fair to become a pianist of renown in the near future. Her program was as follows:

Vielle Histoire.....Gabriel Marie
Prelude and fugue in D, Book I, No. 5.....Bach
Waltz in D flat, op. 64, No. 1.....Chopin
Waltz, arranged for left hand.....I. Phillip
Waltz, arranged in double thirds.....I. Phillip
Arabesque No. 1.....Debussy
Warum.....Schumann
In der Nacht.....Schumann
If I Were a Bird.....Henselt
Ballade, F major.....Chopin
Rhapsody Hongroise No. 6.....Liszt

Mrs. Franklyn Knight, the well known contralto, has organized the Knight Choral Club, consisting of ladies in her class. It meets in Mrs. Knight's beautiful studio in Musical Art Building, and devotes the first part of the rehearsal to a study of the composers and selections being studied. The second part is instruction in the chorus work. There are now about thirty-five members in the club, and a concert is promised ere long. E. R. KROEGER.

Jenny Dufau Success in "Lucia."

The Philadelphia Record of Sunday, November 9, 1913, stated as follows concerning Jenny Dufau as Lucia:

A brilliant presentation of Donizetti's tragedy of "Lucia" was given last evening and a large audience heard the pretty bride of Lammermoor sing her misfortunes. The whole opera was a testimony to the ability of the company in a general way and to the splendid vocal endeavors of Jenny Dufau in a particular way. This soprano sang the woes of Lucia with wondrous charm and more clarity than ever before, and demonstrated her capability for a role that requires of the highest in the singer actors. Her voice was a dominant factor in the beautifully sung sextet and her work as she simulated madness in the next scene was rapturously applauded. In all her scenes she appeared a most gracious woman and hers was a real triumph which must surely add to the good will a Philadelphia audience has always manifested toward her as an artist. (Advertisement.)

SAN ANTONIO MUSICAL CLUB CELEBRATES VERDI CENTENARY.

Enjoyable Program Presented—Beethoven Hall Burned—
Tuesday Musical Club Concert.

San Antonio, Tex., November 11, 1913.

The first of the three attractions which the Tuesday Musical Club will bring is to be held next Saturday night in the ballroom of the Gunter Hotel. This concert will be given by Frances Alda, assisted by Guita Casini, cellist, and Frank la Forge, the noted composer-pianist. San Antonio is looking forward with interest to this event, as this will be Mme. Alda's first appearance here.

Recently the one large auditorium San Antonio possessed, Beethoven Hall, was destroyed by fire. This was most unfortunate, especially as all the attractions of the Tuesday Musical Club, would have been given in this hall. However, the Grand Opera House has been obtained for Mme. Schumann-Heink's appearance on December 4.

An interesting program was given at the initial meeting of the San Antonio Musical Club. This program consisted solely of the works of Giuseppe Verdi, to celebrate his centenary. This meeting was held at the Travis Club. An ensemble number was given by H. Cain, L. Smith, M. Wiseman, Walter Romberg, M. Tulipan and Gundlach, violinists; E. Goldstein, Zimmerman, cellists; Mildred Gates, pianist; Margaret Morrow, organist. Maestro de Acugna conducted. Other numbers were given by Mme. de Acugna, contralto; Clara Duggan Madison, pianist; Mrs. S. J. Baggett, soprano, and M. Tulipan, violinist. The quartet from "Rigoletto" was sung by Josephine Lucchese, Mme. de Acugna, Charles Lee and Arturo Lugaro.

The next program to be given by the Tuesday Musical Club will be very interesting. Subject, "Ancient Hebrew Music." The music will be given in Hebrew by the quartet of Temple Beth-El, consisting of Mrs. G. E. Gwinn, soprano; Mrs. E. Scrivener, contralto; Charles Lee, tenor; Gilbert Schramm, bass. At a recent meeting Rafael Diaz, tenor, and Vera Nette, soprano, were elected to honorary membership.

The attractions which the San Antonio Musical Club will bring this season are Alma Gluck, on February 19; Mischa Elman, on March 23. The appearances of both these artists are looked forward to with interest, as neither one has ever appeared in San Antonio before.

On November 29 Elise Sternsdorff, pianist, of Berlin, will be presented, in connection with the San Antonio Choral Club, in recital. Miss Sternsdorff was in San Antonio several years ago and had an excellent piano class.

The Tuesday Musical Auxiliary Chorus has resumed rehearsals and is doing praiseworthy work under the direction of Maestro de Acugna. Mrs. E. Sachs is the capable accompanist of this organization.

MRS. STANLEY WINTERS.

Grace Kerns Pleases Philadelphians.

Referring to Grace Kern's appearance with the Philadelphia Orchestra, Leopold Stokowski, conductor, on November 5, the press of that conservative city praises the New York soprano as follows:

Grace Kerns possesses a voice of wide range and purity, ringing with ease and admirable expression. She sang the aria, "De puis le jour," and on being recalled responded with an encore.—Philadelphia Press.

Grace Kerns proved a revelation to those unfamiliar with her work. Her voice is of an unusual quality, what comes under the term sympathetic, a lovely appealing soprano, used with the greatest imaginable finish and style. She sang the "Louise" aria in a thoroughly artistic manner and responded to an encore with the aria from "Madame Butterfly."—Philadelphia Record.

Miss Kerns was in excellent voice. She sang the aria, "De puis le jour," which was warmly applauded. For an encore she rendered the aria from "Madame Butterfly."—Philadelphia Public Ledger.

Miss Kerns sang "De puis le jour," from the opera "Louise." The difficult aria was given an excellent rendition by the young artist and she was accorded an enthusiastic reception by the audience.—Philadelphia Inquirer.

Emma Spohr, a niece of Ludwig Spohr, died in Cassel, the other day, aged eighty-three.

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Saint-Saëns—American Mu-
sic Colony Begins Win-
ter Activities.**

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sic as well as matters of interest to American visitors in
Paris, or such as contemplate a visit to France, may be ad-
dressed to H. O. Osgood, 43 Boulevard Beaussifour, to
whom tickets should also be sent by those who desire their
recitals or concerts to be attended.]

Paris, November 11, 1913.

Did you ever stop to think what a singularly small
amount of noise a soap bubble makes when it bursts?
Just about the same amount of noise was produced last
week when Gabriel Astruc's opera bubble burst and the
Theatre des Champs-Elysées closed its doors. At least
everybody had the satisfaction of being able to say to
everybody else, "I told you so," for it had been more than
an open secret that the theater had been running under a



RAOUL LAPARRA,
Rising opera composer.

steady loss ever since it opened on March 31 last. Leaving
out the summer vacation, it took M. Astruc only about
five months to prove afresh that grand opera on an ex-
pensive scale is impossible without the support of a sub-
vention of some sort, a fact which has been proved so
many times before that it seems as if a gentleman of his
experience would have known better than to waste time
and money proving it once more. But ambition is a
mighty thing and "Directeur du Theatre des Champs-Ely-
sées" looks very nice in the newspapers every morning
coupled to one's name. There does not appear to be much
sympathy for M. Astruc nor for his stockholders. As for
the complaint of lack of public support of the enterprise, it
may be said that the public filled M. Astruc's house when
he had anything really worth while to offer them—witness
the Russian season last spring, though even with full
houses there was no money to be earned because of the
size of the expenses; but who can blame a public that does
not support opera when the mainstays of its repertoire, as
was the case this season at the Champs-Elysées, are
Fauré's "Penelope" and dear old "Freischütz"? Last
Tuesday M. Astruc prepared a letter announcing that he
found himself obliged to close the doors of his theater,
which letter was published in the Wednesday morning
papers, together with another letter signed by the heads
of all the various departments of the theater announcing
that it would reopen on Thursday evening, November 6,
for a single performance of "Boris Godunow"—the first
in French—on their own responsibility. "Boris Godunow"

had been in preparation for some weeks and was just on
the point of being given when the theater was obliged to
close. This performance took place as announced, M.
Giraldoni playing the title role made famous here by
Chaliapin and M. Engelbrecht directing. And now the
Theatre des Champs-Elysées lies there cold and dark.
Rumor says that M. Astruc will put forth his best efforts
to find financial support to carry out the production of
"Parsifal," which was planned for January, and upon
which he had undoubtedly counted to help him pull through
the rest of the season. Rumor says that M. Gailhard, a
former director of the Opéra, if I am not mistaken, will
take the codirectorship with M. Astruc and bring capital
with him to rescue the venture. But, unless the state or
the city of Paris comes to the rescue, I am sadly afraid
that the beautiful new theater in the Avenue Montaigne—
apparently called the Theatre des Champs-Elysées because
it lies about a quarter of a mile away from the Champs-
Elysées itself—will never more be the home of opera. As
one of the Paris papers said very shortly after it was
opened, it will make a splendid home for the "movies."

"Tout Paris" takes much more interest in the question
of the change of directorship at the Opéra than in the
peaceful passing away of the Theatre des Champs-Ely-
sées. There have been grumbings and rumblings for a
long time and nobody—unless it be MM. Messenger and
Broussan themselves—has believed that these gentlemen
would be their own successors as directors of the Opéra on
the expiration of their seven year term, which is out at
the end of 1914. This name has been mentioned and that
name has been mentioned for the successorship and, pre-
sumably for the sake of putting an end to the uneasiness
and uncertainty, last week M. Barthou, Ministre de l'in-
struction Publique, announced definitely the successors to
MM. Messenger and Broussan, though, as before stated, the
present directorship still has fourteen months to run.
Jacques Rouché is to be the successor of M. Broussan as
"business" director of the great national institution, and

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Camille Chevillard will take M. Messenger's place as musical director. Jacques Rouché is a civil engineer who has taken much interest in stage matters and who won notoriety last season by the production in modern style of several plays at the little Théâtre des Arts. M. Chevillard, as all the world knows, is the best known orchestra conductor in France, successor to Lamoureux as director of the famous Lamoureux Orchestra. A civil engineer, a dilettant of the stage, is to direct the fortunes of the great opera house—more famed for its staircase, by the way, than for the excellence of its performances—together with a famous conductor who, however good he may be in leading orchestral music, is not familiar with operatic conducting, which is quite another thing. Does this sound promising? However, we shall see. One point is in favor of these gentlemen. The present general standard at the Opéra is so low that it will really be hard for them not to make at least some improvement. I understand that M. Rouché has begun his preparations for taking over the administration of the Opéra by examining the official list of "deadheads," which shows at least that he is a practical man. But if he can make headway against the iron bound laws and customs which fills a large portion of the auditorium every evening with certain "privileged" paper, he will have done more than any of his predecessors. They talk about raising the prices of seats. Goodness knows that they are already out of all proportion to the value of the goods offered. As soon as the new appointees were announced, M. Messenger handed in his immediate resignation and insisted on its being accepted, not an unnatural thing to do seeing that the very previous appointment of his successor practically amounted to a vote of censure of his doings. So M. Messenger is already out, though it is probable that, at the pressing requests of the stockholders, he will continue to direct the musical part of the preparation of "Parsifal," which is already well under way and will direct its first performance. If he does so, however, he will give his services as an act of courtesy and refuse to accept any remuneration. M. Broussan, as far as present information goes, will remain as sole director until the end of his term. It is hardly probable that even the most ardent friends of M. Messenger and Broussan will claim that the Opéra has "shone" under their administration. And it looks as if there had been a great playing of "inside" politics which turned general sympathy and support away from them. It is always a question as to whether the directors of the Opéra are strong enough to conquer circumstances or whether circumstances are too strong for them, as has apparently been the case in this administration, and we have only to wait patiently to learn what sort of Sandows the coming men will prove to be.

The first important piano recital of the season was that of Arthur Shattuck, which took place last Thursday evening at the Salle des Agriculteurs. His program was as follows: Fantasy and fugue in G minor, Bach; minuet, E flat major, Beethoven; sonatina, C major, Reynaldo Hahn; sonata, B minor, Liszt; chanson populaire, humoresque, Sinding; Berceuse, Leschetizky; "Tabatiere a musique," Friedmann, scherzo, Rosenbloom; Tarantella ("Venezia and Napoli"), Liszt. A short absence from the city prevented me from hearing Mr. Shattuck personally, much to my regret, but I am told that his playing was again distinguished by all those admirable characteristics which have made him long a favorite recitalist on both sides of the ocean. Especially is to be commended the artistic impulse which led him to place several novelties—well worth hearing, too—on his program. If only other eminent pianists would follow his example more often, it would make piano recitals much more interesting for us writers. Mr. Shattuck left today for a three weeks' tour. He will play first in Amsterdam and will also be heard in England before returning to his Paris home.

Jean de Reszke is back from his long vacation. Needless to say the lesson board is filled to overflowing once more with names. And it is pleasant to begin the record of his season's doings by recording the unqualified success of the debut of one of his pupil, Kathleen Lawler, which took place last week at the pleasant little theater of the Conservatoire Maubel. The opera was "Lakmé" (Delibes) and Miss Lawler, a lyric soprano, appeared in the title role. She is the possessor of a voice of unusual purity and sweetness, at its very best in the upper part of its range, and it is no exaggeration to say that her vocalization approaches very close to being perfection itself. Added to this she is an extremely intelligent woman who knows how to make the best of all her resources, which

was shown by the clever way by which she, through her acting, was able to make a real, living person, with whom the audience could and did sympathize, out of the rather empty theatrical lay figure which "Lakmé" really is in the libretto. There was applause galore from the audience which completely filled the theater, and Miss Lawler was recalled again and again as she well deserved to be. As a piece of thoroughly finished artistic work her singing of the short number in the first act, "Pourquoi?" deserves special mention.

There was an audience which filled the big Salle Gaveau to overflowing last Thursday evening, when Camille Saint-Saëns made what was announced to be his last appearance as an executant, in a concert given by himself for the benefit of the "Cercle National pour le Soldat du Paris." M. Saint-Saëns as organist played his own "Marche Religieuse," his "O Salutaris" and Liszt's grand fantasy on a choral from "Le Prophète," as pianist, the piano part of his quintet and the Mozart B flat concerto, the orchestra being conducted by Pierre Monteux. There were various other works of Saint-Saëns played, but naturally interest centered in those in which the veteran musician, composer, pianist and organist himself took part. It was evident that the audience had specially come to show its admiration for Saint-Saëns in all his various characters and the ovation which was tendered the genial veteran at the end of each number left no doubt as to its friendliness. All respect for M. Saint-Saëns! May he live many years more to write more music for us! Young France is inclined to pass by the music of the seventy-eight year old master with a shrug of the shoulders and to speak of it as artificial and not deep. Would to Heaven, though, that there were one Frenchman today—only one—who wrote music with quarter of the genuineness, the vitality, the honesty which are to be found in the works of Saint-Saëns. Thank God for a man still unafraid to write melodies!

Elizabeth Mack is leaving Paris for America in a few days to begin her season of lectures and recitals there. She has prepared a number of travel talks which will have particularly to do with the literary associations connected with the places spoken of and another series of informal lectures on authors and their works, illustrated by readings, among them being the old English dramatists, Beaumont and Fletcher, the comedies of Sheridan, and the moderns, Rostand, Alfred de Musset, Maeterlinck, Stephen Phillips and Yeats. Miss Mack had great success with similar work in America before coming over here for special study five years ago. After her American season she will return to her Paris studio, where she will open classes for study of gesture and dramatic action with special reference to the needs of operatic students.

This is the dangerous and changeable season when the singers and all the rest of us are specially likely to catch cold, which is perhaps even more uncomfortable for the singers than for the rest of us. In this connection the following expert testimony as to the efficacy of Dr. Conta's method of throat treatment, of inestimable benefit to singers, will be of interest. It first appeared in the New York Herald (Paris edition) of November 24, 1912:

Au Directeur du Herald:
En réponse à un des lecteurs, je peux dire que j'ai suivi le traitement régénérateur des muqueuses du nez et de la gorge du docteur Conta, 18 rue Duphot, et j'en suis absolument enthousiasmé. Non seulement il rend la voix plus grande, plus belle et plus résistante, mais il fortifie les organes de la gorge.

201 Boulevard Malesherbes, Paris.
Which being translated means:
To the Director of the Herald:
In reply to one of your readers, I can say that I have followed the regenerating treatment of the mucous membranes of the nose and throat of Doctor Conta, 18 rue Duphot, and I am absolutely enthusiastic about it. Not only does it make the voice larger, more beautiful and stronger, but it fortifies the organs of the throat as well.
(Signed) JEANNE DURIF,
Of the Opéra.

The opera put on last week a revival of Georg Hue's lyric drama, "Le Miracle," which has nothing to do with Max Reinhardt's "Mirakel," to which Humperdinck made the music, with Mlle. Hato and M. Muratore, who leaves for his American engagement in a few days, in the leading roles.

The American music colony has begun its winter activities already. One of the prominent features is the Stu-

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dents' Atelier Reunions, which occur each Sunday evening. On October 26 the musical part of the program was furnished by two splendid artists well known to the colony, Mme. C. Chailley-Richez, pianist, and May Esther Peterson, soprano. On November 2, Charles Bowes was the singer. These informal musicales do not call for any special comment here, but be it said that all these artists, mention of whose work has often appeared in these columns, gave of their very best, a fact which was recognized by the hearty applause and repeated encores demanded by the audiences. L. d'Aubigné will resume the informal musicales at his charming villa in Sèvres this season, invitations for the first one, which will take place on November 22, having just been issued. Mme. Fitz-Randolph has resumed her Friday evening "at homes," which always draw a circle of American and French music lovers to the pleasant studio in Neuilly.

Mr. and Mrs. Arthur Alexander gave their first tea of the season last Saturday afternoon. Mr. Alexander, besides singing a group of songs himself, presented three of his pupils, Charles de la Platié, bass; Helen Lowe, soprano, and Richard Bunn, baritone. Mr. Alexander is fortunate in having three such excellent voices in his studio and, judging by the fine quality of singing displayed by all three, they are fortunate as well in being in the studio of so capable a teacher.

Among the students in the studio of Delma-Heide this season is the Countess, Palffy Esterhazy, of Budapest, Hungary, the great granddaughter of the famous Henrietta Sontag, and a descendant of the Esterhazy family, which is known to musical history as the special patron of Haydn, Mozart and Beethoven.

New York Praise for Spencer.

Regarding Eleanor Spencer's New York debut at Carnegie Hall, November 11, the New York Evening Journal made the following comments:

The New York debut of young American pianists returning from study and concert appearances abroad are, sadly enough, quickly forgotten episodes of each musical season, and the reasons therefore are generally more than sufficiently obvious. But occasionally some of the youth of these United States reappear as artists needing further development, it is true, but nevertheless artists.

Such an occasion as this was the first appearance here of the American, Eleanor Spencer, at Carnegie Hall, yesterday afternoon. This pianist's achievement should not become one of the vanishing episodes of a season, for she is beyond question one who has already grasped several sturdy elements of the artist's equipment, and her growth should prove of much interest.

Miss Spencer carved out for herself a program of generally rather severe contour. It was, indeed, somewhat forbidding in aspect and forbade any full estimate of her capacities. However, it revealed her capabilities, which are as sound as they are many. On the technical side these include agile and even fingering, powerful and rich tone, firmness and sureness and delicacy of touch, rhythmic accuracy and crispness.

But this pianist is possessed of more than technical acquirement. That alone sufficed for brilliant performances of Cyril Scott's "Danse Nègre" and three studies of Scriabine, but Debussy's "Reverie" revealed a fine feeling for mood and ability to adumbrate atmosphere. Chopin's B minor sonata was touched with nobility of sentiment, sentimentality being completely banished. Miss Spencer challenges curiosity as to Beethoven, the greater Schumann and the self contained Chopin, when she shall choose from among them.

—New York Evening Journal, November 12, 1913.

(Advertisement.)

Springfield First to Hear Gluck.

Alma Gluck's first concert of the season after her return from Europe, will be given in Springfield, Mass., where she is to sing December 12. The following week she will sing in Easton and Bethlehem, Pa., with the Lehigh Valley Symphony Orchestra, which was founded by Charles Schwab. It will be remembered that Mme. Schumann-Heink and Mme. Sembrich also appeared with this organization within the past few years.

Miss Gluck's New York recital is scheduled for Tuesday afternoon, January 6, in Carnegie Hall.

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Throughout the recital and concert field of today, one of the most vexing problems that faces the musical clubs and organizations is the selection of talent for their various



MRS. HOLLIS EDISON DAVENNY.

programs each season. The question invariably arises—Where can we secure something new for our programs this season—something novel—a program of musical value but with variety? The majority of these organizations, great or small, have competition from other societies having artist courses, and of necessity must have attractions of drawing power, which means something new or different. In other cases such as the smaller clubs who have



HOLLIS EDISON DAVENNY.

one artist program each season they must have something attractive.

It would seem that Mr. and Mrs. Hollis Edison Davenny, the noted Pittsburgh singers, have in a measure, at least, solved this problem. These artists today are recognized to be among the foremost duet singers in this country. Not only have they won wide recognition in their joint recitals, but both enjoy enviable reputations in their individual concert and recital work. When Mr. and Mrs. Davenny first contemplated joint recital work, the first thing to be given serious consideration was the building of concert and recital programs that would be different from the

average, and in this manner the idea of featuring duet singing was originated. In their several years' study of this particular work it was discovered that duet singing was to a certain extent a lost art. In many instances where two artists appear on the same program a suitable duet is hunted up which will make a satisfactory ending to the program, enabling both artists to appear in the last number. In this manner the duet is made a convenience rather than an art. It was found that many duets have been written that have seldom if ever been heard in public. The composer of today spends little of his time with this feature on account of the little demand for them among the singers.

However, Mr. and Mrs. Davenny have found in their recitals that the public is only too glad to welcome this additional feature, and in all their programs duets are featured to the extent of giving variety and displaying the possibilities of this particular work. Mr. Davenny received his early musical education on the violin, and for several years enjoyed a splendid reputation as a concert artist, then took up the study of the voice. With his splendid musical equipment he soon attained a prominent position as a singer, holding several important church positions, at present being the director and bass soloist of the First Baptist Church, of Pittsburgh, one of the most beautiful and finely equipped churches not only in Pittsburgh, but in this country.

One of Mr. Davenny's most notable triumphs of the past season was his appearance as joint soloist with Alice Neilson, for the Pittsburgh Male Chorus, singing Max Bruch's "Frithiof." At this time the critics were unanimous in praise of Mr. Davenny's art.

Mrs. Davenny also received her early musical education instrumentally, being a cellist of ability. However, her voice showed such splendid promise that her entire time was devoted to its culture, and as in the case of her talented husband, she soon reached a prominent position among vocal artists, at the present time being soprano soloist of the North Presbyterian Church, one of the oldest and most exclusive churches of the North Side in Pittsburgh. One of Mrs. Davenny's most notable appearances this season was with the Tuesday Musical Club, singing the solos in Debussy's "Blessed Damsel."

While Mr. Davenny has discontinued his violin professionally, he has added greatly to the enjoyment of their joint recitals by playing obligatos for Mrs. Davenny. He is a master of this art, having achieved quite a reputation during his professional work, playing obligatos for noted singers. In securing the services of J. Warren Erb, as accompanist and soloist, it can be readily seen that Mr. and Mrs. Davenny have left no stone unturned to make their joint recitals one of the most attractive features ever offered to musical organizations.

EL PASO BREVITIES.

El Paso, Tex., November 12, 1913.

One of the finest programs to which an El Paso audience has ever listened was presented by Frances Alda, assisted by Frank la Forge and Gutia Casini at the El Paso Theater, November 10. Mme. Alda was profuse in her encores and gave a mixed concert which pleased every one. She sang in five different languages. The pianist, Frank la Forge, was superb; also the cellist, Gutia Casini. We hope Mme. Alda will come this way again.

H. E. van Surdam, who is in charge of orchestra music at the Crawford Theater and the Paso del Norte Hotel, has succeeded in securing an orchestra of twenty-five pieces, to give regular free concerts at the Crawford Theater during the season, with the intention of making this into a symphony orchestra later on, provided he meets with encouragement. The first concert was given on Sunday afternoon, November 9, to a crowded house. Besides the orchestra, Major van Surdam was assisted by the Presbyterian Church choir, consisting of Lelia T. Moore, Emma Goldstein, F. Billings and L. Coggeshall. The concert was such a success that Major van Surdam intends to continue them for the balance of the season. He has met with considerable success in financing his orchestra and everything points to El Paso having a good symphony orchestra in the next few months, something that we have desired for a long time.

Mme. Schumann-Heink will give a concert at the El Paso Theater, December 1. Already a great many seats have been reserved.
T. E. SHELTON.

Wilma Anderson-Gilman Establishes Studio.

Wilma Anderson-Gilman, the well known pianist of Minneapolis, Minn., has established her own studio in the Frank Building, 40 South Eighth street, of that city.

A new opera, "Le Miracle des Roses," with music by Peter Schenk, was performed recently at the Court Opera House in St. Petersburg.

ST. PAUL ORCHESTRA BEGINS ITS SEASON.

Two Varied Programs Presented—Large and Appreciative Audiences in Attendance—"Pops" Resumed—Coming Attractions Include Paderewski, Melba, Kubelik, Josef Hofmann, Alma Gluck, Schumann-Heink, Mischa Elman and Pavlowa.

St. Paul, Minn., November 15, 1913.

The season here opened with the appearance of Louise Homer in recital under the auspices of the Schubert Club. The event brought together many people, but can hardly be said to have called out the entire musical public. Mme. Homer's program was not remarkable, containing as is her wont, a large complement (or compliment) of her husband's somewhat mediocre songs, unless we except "The Song of the Shirt," a large part of the dramatic appeal of which is due to Tom Hood's sonorous verse. It is to my thinking the only song that Homer has written that deserves serious consideration, even though it breathes impressionistic memories of Loewe and Hugo Wolf. Mme. Homer sang it with that full voiced style that has become a habit with her and which more or less became it. This habit found its complete outlet in the "Che faro senza Eurydice" from Gluck's "Orfeo," which she sang to piano accompaniment and which amounted to a deluge of sound. Her one or two attempts at mezza voce elsewhere revealed the evil of her habit. The aria was sadly deficient in clearness and sustained quality. Mme. Homer is essentially a singing actress, not a lieder artist. She should confine her efforts to the opera house.

Cecil Fanning came shortly after the Homer recital and was presented also by the Schubert Club. He pleased a large audience by the beauty of his finished diction and refined style of singing. His program covered a large variety of lieder and several encores.

The first evening concert by the St. Paul Symphony Orchestra proved a gala event, the big Auditorium being filled with a large and brilliant audience. Beethoven's somewhat untypical eighth symphony, more jovial than interesting, was the principal offering. It was remarkably well played, however, as was also the Liszt symphonic poem, "Les Préludes." The latter created quite a demonstration at its close. Putnam Griswold was the soloist and much interest was taken in his appearance because he formerly, as a younger man, lived here. He was born in the neighboring city of Minneapolis. His voice proved to be one of richly sonorous timbre and his art, while distinctively German, good. His selections were a trifle ill advised, however, ranging from the unemotional cry of Timotheus from Handel's "Alexander's Feast," lieder by Beethoven, Schumann and Schubert, to the coloratura serenade for Mephisto from Berlioz's "Damnation of Faust." Of better selection were the two monologues from "Die Meistersinger" given in Minneapolis the previous week with the Minneapolis Symphony Orchestra.

The second evening concert brought a similar audience to the Auditorium. The chief offering was Dvorák's last symphony, "From the New World." It was finely played, as was the ballet music from Goldmark's "Queen of Sheba." Elizabeth Rothwell-Wolf was the soloist and surprised her hearers by her breadth of voice and wholly admirable style of singing. She sang with excellent voice control Aida's aria, "Ritorna vincitor," Tosca's aria, "Vissi d'arte e d'amor no feci," Salome's "Il est doux, il est bon," and Marguerite's "Air de bijou." Mme. Rothwell-Wolf received quite an ovation from her many friends and admirers.

The coming week brings Melba and Kubelik in concert and the famous Fionzaley Quartet. The latter is becoming yearly a feature of the musical season here.

One of St. Paul's most popular sopranos, Alma Peterson, made her appearance as soloist with the St. Paul Symphony Orchestra at its second "Pop" concert of the season at the Auditorium last Sunday afternoon. She sang Mimi's aria, "Mi chiamano Mimi" from Puccini's opera, and a Cadman song. She created quite a stir by her beautiful voice, excellent singing and the dramatic temperament which she displayed. She was formerly a pupil of Mrs. Frederic Snyder.

Harriet Osgood, harpist of the orchestra, was the soloist at the first "Pop" concert and created a favorable impression by her playing.

Minnette Lake Warren's talks upon the symphony and other musical forms are one of the interesting features of

the present musical season. These are being given in the Lounge of the St. Paul Hotel Monday afternoons.

The sale of season tickets for the O'Brien course which includes Josef Hofmann, Alma Gluck, Schumann-Heink and Mischa Elman at the Auditorium progresses favorably. The first concert will bring Hofmann here on January 15.

Paderewski and Pavlowa are prospects of assured date next month. Much interest is being displayed in their advent.

The pupils of Emil Onet gave a well attended recital recently at the Knights of Columbus Hall. Those taking part were Alfred Soucheray, the Misses Koehler and Murphy and Mrs. Farrell.

The numerous friends of Leopold Bruenner, the popular and efficient director of the Choral Art Society, are congratulating him upon the marked success of his song "Eldorado" which is being sung by several great artists throughout the country. It was last heard here at the Fanning recital, when it received a brilliant rendition.

J. McCLURE BELLWOS.

Lillian Dove Preparing to Concertize.

Lillian Dove, the soprano, who has gained considerable prominence, is working hard this winter preparing programs for her coming concert work. With the aid of



LILLIAN DOVE,
Soprano.

Byford Ryan, Mrs. Dove is now busily engaged in adding new numbers to her already large repertoire.

Mrs. Dove has a lovely voice, pleasing style and her stage presence is particularly attractive. It is with the idea of concertizing that Mrs. Dove is now at work preparing her repertoire of modern concert songs.

At the recital given in Rahway, N. J., on October 24 last by Philip Spooner and Maximilian Pilzer, it will be remembered that Mrs. Dove was the assisting artist and contributed several numbers, all of which were delivered in artistic style and well merited the hearty applause they received. It is with particular interest that her many friends await her next appearance this winter.

Willy Burmester's Berlin Recital.

To a capacity house, representing the elite of musical Berlin, Willy Burmester played the following interesting program in Beethoven Saal on Monday, November 3:

Concerto, D major	Paganini*
Menuett	Beethoven
Gavotte	Mehul
Menuett	Haydn
Walzer	Clementi
Walzer	Hummel
Walzer	Weber

(Transcribed and arranged by Willy Burmester.)

Berceuse	Järnefelt-Burmester
Rondo capriccioso	C. Saint-Saëns

*Introducing the Burmester cadenza.

Advanced Pupils' Recital at Toronto.

A number of the advanced pupils of the Toronto College of Music, founded by F. H. Torrington more than a quarter of a century ago and still directed by the venerable founder, recently gave a most interesting and varied program of some of the masterworks of music in Massey Hall, Toronto, Canada.

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DRESDEN PHILHARMONIC SEASON INAUGURATED.

Elena Gerhardt and Bronislaw Hubermann Soloists at First Concert—Max Pauer Gives Piano Recital—Yourferoff Orchestral Works Performed—General Items of Interest.

Dresden Bureau of the MUSICAL COURIER.
Eisenstuckstr. 16, October 30, 1913.

The first Philharmonic concert of the season, presented as soloists Elena Gerhardt, the celebrated lieder singer, and violinist Bronislaw Hubermann. The singer was first heard in selections from some Italian numbers, with orchestration by Frau Amélie Nikisch, of which the aria from Gluck's "O del mio dolce ardor" was the chief. In songs by Franz, Brahms, Grieg and Schumann she achieved a success, which grew to a high climax during the evening, more particularly in her encores, wherein her high interpretative powers, inspired by the enthusiasm of the audience, waxed constantly greater, so that the public's desire for more could not be satisfied and the lights were finally extinguished. Almost as marked was the success of Hubermann, who completely won the public; in fact for a time it seemed, almost, as though he was to carry off the honors of the evening. Hubermann has broadened and deepened greatly since last heard here, and his playing, always wonderful, was even more highly finished. His numbers were the concerto of Beethoven, an adagio, and the "Campanella" of Paganini, which Liszt has made so well known by his piano arrangement. The orchestra opened with a pleasing rendition of the "Don Juan" overture of Mozart.

In the first concert this season of the Volkssingakademie, Frank Gittelson, violinist and soloist, proved his claims as an artist. He has an excellent command of his instrument and in the Bach chaconne showed that he is a thoroughly musicianly player. A pupil of Flesch, young Gittelson has warmth, temperament and musical feeling, and this he is able to impart to his audience, so that he carried everything before him and roused much enthusiasm. After his closing numbers, the well known Hungarian dances of Brahms, encores were called for. The able direction of Joh. Reichert and his arrangements of many of the beautiful folksongs, together with those of Max Reger, were imbued with so much freshness, verve and general musical impulse that this eminently well trained chorus scored heavily on this occasion.

Helga Petri, queen of that branch of song known as "Lieder zur Laute," was, in her first concert of this season, as captivating and irresistible as ever. Her program brought a large number of Volks and "Kinderlieder," of which Karl v. Kaskel's—a group of five songs—were the most charming and won all hearts. While we hope often to hear her accompanying herself with her lovely lute, yet we would like to hear her in songs of Bach and Brahms, and the older classics, for which style she is so well adapted by nature and training.

A popular and able Dresden musician and pianist, Prof. W. Bachmann, and a comparative stranger from Frankfurt, Adolf Rodner, have formed a new artist ensemble and will appear together this season in a number of chamber concerts. Bachmann was the former leader of the famous Trio Ensemble bearing his name, but seems to have left this organization and formed a new one with Rebner. Their first concert was attended with such marked success that a brilliant career for these "Kammer Konzerte" may easily be foreseen. Rebner, who was the leader of the Frankfurt quartet bearing his name, is a genuine musician and a "Gefühlsmensch" of rare musical feeling and loftiness of conception, his general style being marked by extreme noblesse, and his interpretation showing keen penetration. The works chosen were the Volkmars Andrea sonata in D major and Reger's sonata, op. 1, in D minor, closing with the great sonata of Richard Strauss in E flat.

The second of the series of Koczalski's Chopin cycle recitals took place October 14. As usual the young artist captivated his hearers. If one cannot accord him always the "grand manner," yet on this occasion he certainly did prove that he is capable of a larger style than that with which he is usually accredited. Koczalski attracts a large and thoroughly interested public.

In the concert of Paul Otto Möckel (piano) and Fritz Rothschild (violin) the former showed himself to be the greater artist, while both are skilful. Rothschild has perhaps not quite yet gained the necessary repose and routine for the concert hall, so that smaller imperfections may have been merely those little "accidents" that so worry and discourage the beginner at the outset of concertizing. Möckel, however, has repose, an excellent sense of style

and delineates clearly. The chief interest centered in the works of Cyril Scott. Spontaneity, warm, pulsating life, wild passionate utterance, characterize his works, which while not composed exactly after old models bear the indisputable marks of originality and inspiration, a contrast to the works of Max Reger on this program, which was at all events suggestive. The composer received immediate and warm recognition from public and press.

Lotte Groll and Walter Ziegler form an excellent ensemble in their evenings at two pianos. Bach, Rubinstein, Arensky and Liszt made up the program, the novelties being "Silhouettes" of Arensky and a first performance for two pianos of Liszt's "Don Juan Reminiscences." The orchestral accompaniment of the "Handel Verein" under Max Schilling's lead was not wholly impeccable.

In her lecture upon the time worn and much discussed and disputed theme of the Italian method of singing, Mme. Rosencrance did not bring anything new or convincing; on the contrary the results she showed were tending toward the opposite direction.

Again this year came Max Pauer, who can be epic and lyric, can show the grand mastery and captivate irresistibly by the works in "cameo" form. After Brahms, Schumann and Schubert are the composers whom Pauer interprets the best, but here we could write a chapter—alas! lack of space forbids—it must be sufficient just to mention the wonderful "Waldszenen" and the exquisite "Impromptus" of these two essentially German composers.

The singer, Alice Perroux-Williams, created no little sensation by her recent Lieder-Abend. Of American and

The Princess Mathilde was present with a large suite from the court. The orchestra was in fine form and it is a great desideratum for Dresden.

Anna von Müller, of American birth, gave recently a highly successful evening devoted to recitation for the most part. She was assisted by Franz Wagner, pianist, and Theo. Bauer, violinist. Frau v. Müller has a very fine resonant voice, extremely well cultivated. She has also great dramatic warmth and capacity, and in this branch she will certainly always hold and attract an audience strongly. In her assistants Frau v. Müller had able support, especially in the B flat major sonata of Mozart for piano and violin where both artists presented a fine interpretation and highly finished performance.

On Sunday last Luise Ottermann gave another of her evenings of song, always so full to overflowing with purely musical enjoyment. Warmly encored, the popular singer made the greatest hit of the evening in her exquisite interpretation of the Schubert lyric "An die Musik." Frau Dr. Tangel-Strik accompanied ably at the piano.

On the same day at noon Frau Goerisch-Medefind gave a successful "Recitation Matinee," when the artist Lotte von Woiska assisted with "Lieder zur Laute."

Mary Wollen gave one of her attractive and interesting pupils' recitals a week ago at the Palmengarten, which was distinguished by unusual success and a very good attendance. A former excellent pupil, Mme. Frütiger, has secured a fine engagement in New York at a prominent music school in that city. E. POTTER-FRISSELL.

TONKÜNSTLER SOCIETY MUSICALE.

Large and Interested Audience Enjoys Attractive Program at Memorial Hall in Brooklyn.

Programs offered at the Tonkünstler Society Musicales always bear the stamp of good taste and refinement. The one given in Memorial Hall, Brooklyn, New York, on Tuesday evening, November 18, before a large and interested audience, was no exception.

The following were the items:

Trio for piano, violin and violoncello (D minor, op. 49)...Bartholdy
August Arnold (piano), Louis Mollenhauer (violin),
Gustav O. Hornberger (violoncello).
Aria for soprano, Pace, pace, mio Dio, from La Forza del
DestinoVerdi
Clara Strong Tuthill.
Walthers Haan at the piano.
Passacaglia for violin and violoncello.....Handel-Halvorsen
Arthur Lichstein (violin), Willem Durieux (violoncello).
Songs for soprano—
Invocation to Eros, op. 13, No. 3.....Jean Paul Kuersteiner
My Lovely Celia (George Monro).....Old English
A Pastoral (Carey)Old English
Irmelin Rose (Norwegian folksongs), op. 3, No. 3.
W. Peterson-Berger

Clara Strong Tuthill.
Walthers Haan at the piano.
Octet for strings (C minor, op. 13a).....Woldemar Bargiel
Louis Mollenhauer, David H. Schmidt, Jr., Louis Mollen-
hauer, Jr., and William H. Specht (violins), Henry Mol-
lenhauer and Ernest N. Doring, Jr. (violas), Gustav O.
Hornberger and Henry Schroeder (violoncellos).

The soloist of the evening, Clara Strong Tuthill, disclosed a full, dramatic, well schooled soprano voice. Her diction was exceptionally good. Miss Tuthill's pleasing stage presence is no small feature in this serious singer's presentations.

"Passacaglia," for violin and violoncello (Handel-Halvorsen), by Arthur Lichstein and William Durieux, received the customary musical interpretation and fine rendition, which has been evident in their other work before the Tonkünstler Society.

The Mendelssohn Trio for piano, violin and violoncello, presented by August Arnold, Louis Mollenhauer and Gustav O. Hornberger, was up to the standard of these veteran musicians' productions.

A quartet for strings had to be substituted for the final number, due to the unavoidable detention of a member of the octet. This proved to be a most satisfactory number under the able direction of Louis Mollenhauer.

The next musicale of the society will take place Tuesday evening, November 25, at Assembly Hall, New York.

Mme. Hudson-Alexander Is Widely Known.

Although Mme. Hudson-Alexander has not sung abroad reports of her success in her native land have reached there. A well known English organist recently wrote the soprano's manager, Loudon Charlton, of the favorable reports he had received of Mme. Hudson-Alexander's oratorio singing, and of his desire to hear her on his arrival; while a letter from a friend who has gone to Buenos Aires tells of a musical club recently formed in which several of the members were familiar with the soprano's work.

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French extraction, she unites these racial characteristics to remarkable advantage. She is a genuine artist of excellent voice.

At the Musik Salon of Professor Roth there was given a Wagner Feier, in which the professor himself and Frl. Von der Osten were the chief performers. The latter rendered with all her unsurpassed depth of musical feeling and warmth of delivery the Wesendonck "Gesänge." Professor Roth devoted himself to clavier soli, mostly well known arrangements of fragments from the Wagnerian operas, by Von Bülow, Liszt, Rubinstein, etc., while the beautiful "Album-Blatt," in Popper's arrangement, was impressively performed by Joh. Smith, Professor Roth at the piano.

Regarding the "Benefit Concert" under the direction of Serge v. Youferoff, a clever young representative who took my place during my enforced absence, writes: "The orchestral compositions of Youferoff did not please me, especially as they seem to savor of Wagner (that is his themes are not strongly original). The most characteristic one was the 'Fantasie Funebre,' which was most impressive—an opening theme in big slow 'tempo di marcia' was performed mostly by the cellos and drums, and this was worked in again at the close as a very cleverly brought in return. The 'Konzert Fantasie' is far too light in character for a dignified composition, but Evelyn Starr, the violin soloist who performed it, is very talented and possesses a beautiful, warm singing tone. The 'Schläger' of the evening proved rather to my surprise to be Frau Bender Schäfer's rendering of the Youferoff songs. Here this composer is at his best, in my humble opinion—certainly no one could have sung the Lermontoff poems with more depth of feeling or greater warmth of passion; she was, also, so sure of every note; these with 'Der ungetreue' of Maeterlinck, brought tears to our eyes, and the singer received no end of applause and an abundance of wreaths, flowers, etc., were presented to composer and interpreter

Jaques Urlus Praised by Press.

Jaques Urlus, the Wagnerian tenor of the Metropolitan Opera Company, received numerous flattering press criticisms following his first appearance as soloist with the Philharmonic Society of New York. Some of the reviews follow:

Jaques Urlus, the Metropolitan Opera House tenor, sang the "Prayer" from "Rienzi" and the "Siegfried Schmiedelieder" with dignity, authority and sonorous voice.—New York World.

The soloist was Jaques Urlus, tenor of the Metropolitan Opera Company. He sang the "Prayer" of Wagner's "Rienzi" and the smithy songs from the same composer's "Siegfried" with fine expression and fresh voice. He was the object of enthusiastic demonstration, being recalled several times after each number.—New York Herald.

The soloist of the evening was Jaques Urlus, of the Metropolitan Opera Company, whose voice disclosed all its familiar beauty in the "Prayer" from "Rienzi" and the "Forging Song" from "Siegfried," when the orchestral din did not veil it entirely from the ear.—New York Press.

The soloist was Jaques Urlus. His voice has a splendid certainty and equable sonority, if not always the richest of tone quality. He was ardently applauded, both after "Rienzi's Prayer" and the "Forging of the Sword," from "Siegfried."—New York Morning Telegraph.

Richard Strauss and Richard Wagner shared the program of last night's Philharmonic concert. The great Richard was represented by the "Faust Overture," as well as the "Prayer" from "Rienzi" and "Siegfried's" smithy song, which latter would have been more effective if taken more slowly. The tenor was Jaques Urlus, who was in good voice and who got a great deal of applause.—New York Evening Post.

There was a reminder of the first Richard when the giant Urlus, of the Metropolitan, made the welkin ring with arias of "Rienzi" and "Siegfried." The tenor wore about his neck a vast pink ribbon and gold medal from royalty abroad. He made Strinsky come out to share his repeated calls.—New York Evening Sun.

Richard Strauss' "Festival Prelude" for organ and orchestra and solos by Jaques Urlus, the tenor, were the features of the second Philharmonic concert, given last night in Carnegie Hall. . . . Urlus, entering his second season at the Metropolitan, has established himself as a great artist—it was obvious that he was among friends from the moment he appeared in his first concert in America. He made new conquests by the wonderful beauty of his voice, clear, pure and ringing. His "Prayer" from "Rienzi" was especially fine. He was without stage effects, although both of his numbers were excerpts from Wagner operas, the second being the forging song from "Siegfried." There were eight or ten recalls.—New York Evening Mail.

The soloist was Jaques Urlus, tenor of the Metropolitan Opera Company, only a day or two off the turbulent Atlantic, who sang in lovely voice the "Prayer" from "Rienzi," and most impressively the song at the forge from the master's "Siegfried."—New York Evening World.

Jaques Urlus, leading tenor of the Metropolitan, was the soloist. Mr. Urlus gave a dramatic interpretation of "Siegfried's" sword forging song and sang the "Prayer" from "Rienzi" with nobility and dramatic effect.—New York American.

Jaques Urlus, tenor of the Metropolitan Opera House, proved his value by singing the "Rienzi Prayer" nobly. His big voice, style and temperament all fit him for Wagner music. In his "Siegfried" song he was superb and his voice swept through the auditorium with appeal and might. . . . Urlus' voice is big, and a glorious result would have been made all through the "Siegfried" number had some parts of it not been made almost entirely orchestral.—Brooklyn Eagle.

Jaques Urlus, from the Metropolitan Opera House, was the soloist and sang the "Prayer" from "Rienzi" and "Schmiedelieder" from "Siegfried," and found well earned and loud appreciation. His sympathetic tenor and noble interpretation did not fail in the concert room to come out in fullest impression.—New York Staats-Zeitung.

Jaques Urlus sang the "Prayer" from "Rienzi" with deep sentiment and brilliant glory of voice. The "Schmiedelieder" were also sung wonderfully and he achieved immense success.—Deutsches Journal. (Advertisement.)

Victor Wittgenstein, a Talented Pianist.

One of the most promising young pianists who have made their first New York appearance this fall is Victor Wittgenstein, heard at Aeolian Hall on Wednesday evening, November 12. Mr. Wittgenstein comes from Louisville, Ky., but studied in New York with the late Edward A. MacDowell, Rafael Joseffy and more recently in Germany. His program consisted of Rameau's "Sarabande," arranged for piano by MacDowell; Beethoven's D major sonata, MacDowell's "Sonata Tragica," three Chopin numbers, a mazurka, a berceuse, and the scherzo in C sharp minor, a suite by Debussy, and a paraphrase by Pabst of Tchaikowsky's "Eugen Onegin."

To play two sonatas on one program is no small feat for any pianist, and what was most noteworthy in this case was the fact that the sonatas were the most satisfying numbers on the program. His playing has many commendable features. There is a masculine and vigorous style in his handling of the keyboard that made his work, especially in the most serious numbers, quite interesting. And as regards technic, there is little that could be demanded which he seemingly does not possess. His tone,

while perhaps a little hard in such delicate works as those of Chopin, was very satisfactory in the sonatas. Mr. Wittgenstein plays with temperament and intelligence.

VIENNA HEARS SLEZAK IN A SONG RECITAL.

Large and Enthusiastic Audience Greeted the Tenor—Varied Program Presented—Eugen d'Albert Appears—Paucity of Musical Events.

Vienna, November 8, 1913.

"More, please!" What an insatiable child it is, it never knows when to stop, can never have enough of a good



thing. The child's philosophy is sound enough, however, for it is not at all sure about "next time." For several seasons Leo Slezak has sung in Vienna at one concert only, and at that concert the entire audience is like the child. The splendid central hall of the new Konzerthaus

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was crowded to overflowing on Wednesday, November 5, by those who had been fortunate enough to obtain seats. An eager audience. And Slezak sang. One's admiration was divided between the art displayed in the choice of numbers and the changing subtlety of interpretation.



A GROUP OF MUSICAL FRIENDS AND PUPILS AT MARGUERITE MELVILLE-LISZNEWSKA'S HOME. Cross mark indicates Mme. Melville-Lisznewska.

Beethoven's "Florestan" aria, in its fanatic suggestion of delirious hunger, is scarcely a happy concert number, but one forgot to think about it. Then followed Hüon's aria from Weber's "Oberon"; Brahms' "Minnelied"—from this point on the hall was literally surcharged with enthusiasm—Strauss' "Freundliche Vision," Liszt's "O komm' im

Traum," Weingartner's "Liebesfeier," Meyerbeer's Raoul's aria from "The Huguenots," culminating with Wagner's incomparable outburst of joyous optimism in the Preislied of the "Meistersinger." On such and similar occasions one's impressions are apt to be somewhat incoherent, but I managed to seize one and stay with it—Slezak's versatility. Slezak is an operatic tenor (how Vienna regrets that he has left the opera!—on Wednesday evening I heard the same remark on every hand) and it is rare to find an operatic tenor rendering dainty little fragments, songs as delicate as pieces of old porcelain, with such subtlety, warmth and exquisite lightness of touch. He studied for many years in Italy, which explains much, but even Italy cannot endow an artist with a sense of proportion unless that indispensable quantity is already, in a sort of embryo state, latent within him. It was a memorable evening.

Eugen d'Albert and Beatrice Harrison gave in conjunction with the Wiener Konzertverein Quartet a "Beethoven Chamber Music" evening. I was unfortunately unable to be present, which applies equally to Arthur Schabel and Carl Flesch's "Sonata Evening," dates: Friday, November 7, and Saturday, November 8, respectively. I learned, however, that both events met with their customary unqualified success and consoled myself with the reflection that I should have an early opportunity of hearing these artists again.

Alexander Brailowsky, the boy pianist, made his debut in the concert world yesterday, Sunday evening, November 9, in the Kleiner Saal of the Konzerthaus. The program follows:

Sonata, B major, op. 22	Beethoven
Faschingschwank, op. 26	Schumann
Nocturne, C minor, op. 28, No. 1	Chopin
Polonaise, F sharp minor, op. 44	Chopin
Etude, G minor, op. 26	R. Stöhr
Am Abend, op. 23	R. Stöhr
Tarantella, E minor, op. 39, No. 5	Leschetizky
Concert Etude No. 3, D at major	Liszt
Rhapsody No. 6	Liszt

I am not partial to "wonder children," and the old saying "Youth will be served, my masters," excites the same regret I feel when I learn of the passing of an old monument. Last night, however, I found it difficult at times to realize that I was listening to a boy of seventeen. His technic and interpretation were truly astonishing, with a slightly obtrusive preponderance in favor of the former, which should pass away with more experience. The applause was warm and generous throughout and the ovation at the end must have been equally gratifying to his brilliant teacher, Florence Trumbull, whose name is too familiar to the reader to need further eulogy. Little Lina, the sister of the young artist, whose debut is fixed for November 23, was also present and was the object of much friendly curiosity.

Ca y est! As regards quantity, the number of events to be recorded for the past week is excessively thin, and "owing to circumstances over which, etc." the present scribe is at a loss for "copy" and trusts that the next week will afford him more scope.

Busy people. They excite my envy. Malwine Brée's charming personality more than makes up for my periodical disappointment at receiving no definite statement, but I cannot expect the far-away reader to share my joint of view, and "facts" shall be forthcoming before the next issue goes to print. "Very busy, dear Mr. Angold. Very happy and content with the work of my pupils. Come next week and we shall talk." I depart with a sensation like the pessimist's definition of gratitude: "A lively sense of favors to come." FRANK ANGOLD.

Musical Artists at Benefit.

Maude Klotz, the young American soprano, and Dorothy Hoyle, English violinist, represented the musical world in the benefit performance given at the Casino Theater by the Professional Woman's League of New York, on Tuesday, November 18. Both artists furnished two numbers.

Miss Hoyle, well known on account of her tours with Sousa and Signor Campanari, played Smetana's "Aus der Heimat" in good style. An air for the G string, written especially for her by Arthur Pryor, brought warm appreciation from the audience.

Miss Klotz appeared in a New York recital with Pasquale Amato, two years ago. At that time she was just breaking out of the amateur ranks, and her fresh, beautiful voice and artistic singing then won approval. Since that time Miss Klotz has made marked progress. She has appeared with prominent orchestras and clubs throughout the country and has won for herself a place among American sopranos.

Miss Klotz's numbers were the aria, "Mia Picciarella," by Salvator Rosa, and the Bach-Gounod "Ave Maria," to which Miss Hoyle played the obbligato.

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1st, 1914
EXCLUSIVE DIRECTION, ANTONIA SAWYER

Constance Purdy in Russian Folksongs.

Constance Purdy, the American contralto who sings in Russian, has arranged to appear in the leading musical centers of America this season in recitals that will aim to introduce to American audiences the songs that best reflect the national spirit of Russia.

Miss Purdy spent five years in Russia, from 1903 to 1908, living in Moscow, where her father has business connections. She is well acquainted with the life both of the city and of the country. In her travels through the land of the Czar she had many opportunities of studying at first hand the songs of the peasants in the fields and of the pilgrims journeying to their holy shrines. In this way she learned to speak Russian fluently.

"Everywhere in America there is a renewed interest in Russian music. From all sections of the country I am receiving requests for recitals on this subject," said Miss Purdy. "This demand may be traced directly to the production of 'Boris' at the Metropolitan Opera House in New York last season. Prior to this event Russian music meant to the ordinary American Tchaikowsky and the cosmopolitan school of Russian composers, which had been exploited in this country. Beyond that a waste comparable to Siberia! The production of 'Boris' has opened the eyes of Americans to the fact that this Northern race—passive, brooding and intellectual—has been quietly producing a music national and typical, such as no other modern nation can show. This realization has brought a thirst for knowledge of the music, which represents the true national



CONSTANCE PURDY.

spirit of Russia and which has been practically unheard in this country." Russian music depicts the true type of Slav with more fulness of color and virility than, for instance, the German and Italian compositions reflect the representative types of those nations. Nevertheless the Russian is not always the somber creature that he is painted and Russian music is often as cheerful and buoyant as that of other nations.

"To my knowledge none of these songs are given in the original tongue of the composer. The true spirit of the song is lost in the translation. Actually to know and appreciate Russian music, Americans must hear it in the original language, which is musical and lends itself readily to musical interpretation."

Southern "Peripatetics."

A monopoly of musical benefits does not necessarily belong to the large cities of our country. Through their untiring zeal and thoroughly progressive spirit the women's clubs in some of our more remote towns and villages are promulgating a widespread interest in the best in music, and musical programs from a standpoint of general culture are presented which in good taste, educational value and presentation can easily vie with those presented by some of our better known musical centers.

It is interesting to know that at the opening meeting of the Rubinstein Club of New York, Mrs. William Rogers Chapman, the president, made the announcement of the formation of eight other Rubinstein clubs in so many other cities by members of the original club.

One of the most attractive booklets of the season 1913-14 has just come to hand, issued by the "Peripatetics," a literary and musical club of Brookhaven, Mississippi.

This club was admitted to the State Federation of

Women's Clubs, April, 1906, to the National Federation of Musical Clubs, June, 1908, and to the General Federation, March, 1910.

Its membership includes about forty active members and twenty out-of-town members.

These are the officers: Mrs. R. T. Scherck, president; Mrs. L. H. Bowen, Mrs. E. M. Bee, vice-presidents; Ruby Atwood, secretary; Josie Heuck, treasurer; Josie Heuck, parliamentarian.

Below is one of the sixteen programs to be given during the season; Grieg is the musical topic and Ibsen the literary.

Short talk on musical topic.
Mrs. Scherck.
Piano duet—
Morning Mood, Peer Gynt Suite No. 1.
Anitra's Dance, Peer Gynt Suite No. 1.
Miss Kohlman, Mrs. Bee.
Voice, Ich Liebe Dich.
Miss Harris.
The Artist, the Dramatist, the Feminist.
Miss Gibbs.
Piano, The Death of Ase, Peer Gynt Suite No. 1.
Mrs. Priebeatsch.
Play, Peer Gynt.
Miss Drake.
Voice, Sunshine Song.
Mrs. Wall.
Roll call, Bits of Ibsenic Philosophy.
Albumblatt, op. 28, No. 1.
Mrs. Dunning.

MONTREAL OPERA COMPANY TO VISIT DENVER IN FEBRUARY.

Leading Stars, Complete Orchestra, Chorus and Ballet
Will Delight Patrons in Rocky Mountain Metropolis—Symphonic Activity.

1516 Milwaukee Street,
Denver, Colo., November 17, 1913.

The National Opera Company of Canada is booked for Denver February 16, 17 and 18, at the Auditorium. "La Gioconda," "Samson and Delilah," "Madame Butterfly" and "Lohengrin" will be given with the following artists in the casts: Marie Rappold, Gerville Reache, Leo Slezak, Luisa Vallini, Marie Claessens, Rosa Olitzka, Farno, Riccardo Martin and Dinh Gilly. There will be a complete orchestra and chorus, and a ballet personally trained by Mlle. Pavlova. The prices are to be more reasonable than those charged for the performances given by the Chicago company last year. The local manager for the company is Fred D. Hawkins.

The date of the next Cavallo Symphony concert has been changed from Wednesday afternoon, November 26, to Tuesday afternoon, November 25, owing to a conflicting engagement of the soloist, Fannie Bloomfield Zeisler, who will play Rubinstein's concerto in D minor, with the orchestra and a group of solos.

The second concert of the Denver Philharmonic Orchestra, November 7, included Beethoven's fifth symphony; two sketches by Liadow, "The Enchanted Lake" and "Kikimora"; Tchaikowsky's "Caprice Italien" and an aria from Massenet's "Le Roi de Lahore," sung by John C. Wilcox, baritone soloist. The symphony was given an adequate interpretation, but the most finished work of the orchestra was that in "The Enchanted Lake," which was one of the most charming orchestral novelties heard here in some time. Mr. Wilcox has a voice of good quality, and sang the aria and an encore very acceptably. The next concert will be given November 21 with Cecil Fanning as soloist.

The first meeting of the Harmony Club will be held at the home of Dr. and Mrs. J. E. Kinney, on Tuesday, November 18.
DOLORES REEDY MAXWELL.

First New York Recital of Egenieff.

Franz Egenieff, the distinguished German opera and concert baritone, will give his first New York recital at Aeolian Hall, Thursday afternoon, December 4. Jenö Kernler will preside at the piano. The program will be as follows:

Wierolf Hugo Wolf
Verborgtheit Hugo Wolf
Der Musikant Hugo Wolf
Gesang Weyla's Hugo Wolf
Der Nöck Löwe
Belsazar Schumann
Provençalische Lied Schumann
Farewell Jenö Kernler
The Lotus Flower Hubert Pataky
On the River Hubert Pataky
The Three Comrades Hans Hermann
Serenade de Don Juan Tchaikowsky
Les Cloches Debussy
Nuit d'Etoiles Debussy
Chanson des Gas d'Irlande Augusta Holmés

INDIANAPOLIS ORCHESTRA PERFORMS VARIED PROGRAMS.

Second Concert of the Season Proves Enjoyable—Mme. Matzenauer's Song Recital—People's Chorus Rehearsing "The Messiah."

Indianapolis, Ind., November 19, 1913.

The Indianapolis Orchestra gave its second concert of this season on November 9. Alexander Ernestinoff conducted and John Hoffmann, tenor, was the soloist. The following enjoyable program was rendered: Overture, "Hänsel and Gretel," Humperdinck; "Finlandia," Jean Sibelius; "Morris Dance," "Shepherds' Dance," "Torch Dance," from "Henry VIII," Edward German; "Lohengrin's Origin" ("Lohengrin"), Wagner, John Hoffmann; Indian Suite: Legend, Dirge, Village Festival, Edward A. MacDowell; "The Last Slumber of the Virgin," Jules Massenet, string orchestra; "The Bamboula," Samuel Coleridge-Taylor.

The first of the Ona B. Talbot artist concerts was to have been given on Monday evening, November 10, by the Russian Symphony Orchestra and the Metropolitan opera contralto, Margarete Matzenauer, soloist. Owing to severe storms the orchestra was delayed in Cleveland and failed to reach Indianapolis on that date. Mme. Matzenauer, however, gave the waiting audience a most enjoyable evening. By way of extra numbers arias were sung from "Mignon," "Carmen," "Tosca," and "Cavalleria Rusticana." From her regular program were given two Wagner arias from "The Flying Dutchman" and "Tristan and Isolde," beside a group of English songs, including two composed by Ward-Stephens. By the following Sunday, Mrs. Talbot had succeeded completing arrangements for the last half of the delayed program. The following numbers were given by the orchestra: "Symphony Pathétique," Tchaikovsky; "The Isle of Love," Glazounow; "Capriccio Espagnole," Rimsky-Korsakoff; "Enchanted Lake," Laidoff; "Praeludium," Jaernfelt; "Dance of the Fairy Dolls" ("Nutcracker Suite"), Fantasie, "Romeo and Juliet," Tchaikovsky. The fifth number was given with celeste solo.

Mrs. Monniger, of the School of Musical Art, gave a recital Monday evening. Mrs. Monniger has just returned from Europe, where she had been for some time studying.

Daniel Jones, who recently returned from five years of study and concertizing in Europe and since last September has been connected with the Indianapolis Conservatory of Music, gave the following program on Tuesday evening, November 18: Sonata, op. 27, No. II, Beethoven; variations and fugue on the Welsh hymn, "Bryn Carfaria," Daniel Jones; "Wanderer Fantasia," Schubert; "Consolation" D flat major, polonaise, E major, Liszt. Mr. Jones was assisted by Gaylord Yost, violinist, and Wesley M. Howard, tenor, both of the Indianapolis Conservatory.

The People's Chorus, directed by Mr. Birge, is now rehearsing every week. "The Messiah" will be produced by this chorus, assisted by the Indianapolis Orchestra, on Sunday afternoon, December 7.

Mr. Hansen, the well known blind organist of Indianapolis, is giving a recital this afternoon at the Institution for the Blind.

EDITH HOWELL JONES.

Spalding's Popularity Abroad.

Albert Spalding, the American violinist, continues to evoke strong admiration from music critics abroad. One could scarcely desire better testimonials than the following:

Spalding belongs among the truly great violinists. Last evening he unfolded to us his mighty knowledge and strong unaffected musicianship. His tone was full and round, healthy and powerful, in the profound and delightfully clean playing of the suite in E major for violin alone by Bach; sparkling and fresh in smaller works by Schumann, Paganini and Kreisler, but also warm and penetrating in melodious pieces such as Schumann's "Gartenmelodie," and his own "Musical Period No. II," in which he proved himself a tasteful and musically composer. Spalding's art, by its warmth and honesty as well as by its intentionally reserved virtuoso tone effect reminds me strongly of Carl Flesch. He never tries to win his public by tricks or by Hungarian antics, but whoever listens to him feels immediately that they are dealing with a true artist, of mighty technique, and an extraordinarily warm and artistic personality, so that the listener can only appreciate and be grateful.—L. van Gigh, De Telegraaf, Amsterdam, October 27, 1913.

In the presence of Albert Spalding one recognizes the born violinist; his personality is full of youthful fire; his bowing is powerful and his wrist tireless. Spalding's tone is rich, broad and of a masculine strength. This tone, combined with a brilliant technical mastery, is one of the principal beauties of his playing. Happiness is in this tone, a fresh spiritual happiness, full of the joy of life. To hear Spalding play a dance of Dvorak is to hear a fiery youthful temperament, rich and full blooded. Spalding's rhythmic power and tone coloring fairly sweep his audience off from their feet.—Algemeen Handelsblad, Amsterdam, October 26, 1913.

Albert Spalding did not disappoint us in our expectation of his sonata evening. On the contrary, in many respects he exceeded them. He was also in a better position to show the artist that he is. Chamber music by Mozart, Schubert and Schumann demands

something more than a mere violinist. Musically and in fine style was his playing. Serious, straightforward and thoughtful, interpreted with loving care. With our unsurpassed Conrad Bos the violinist formed such a superior ensemble that one could not conceive of a better one: both with absolutely finished technique, both musical in bone and marrow, both completely together in intention, so that the evening was quite an extraordinary one, the more so as the program comprised three works that are rare arias in chamber music concerts. We heard Schubert's fantasy half a dozen years ago, played by Flesch and Roentgen, but the sonatas of Schumann and Mozart have not been given here in at least eight years. The fresh sonata of Mozart in B flat major wherein the handling of the piano part is especially prominent, though in no place overbalancing that of the violin, carried one's enthusiastic mood along, until it culminated in the ravishing fantasy of Schubert, which owed gratitude to the sublime way in which it was played by Spalding and Bos. The wonderful technical mastery demanded by this great work, the unique way in which both artists searched out the smaller detail, all this is still surpassed by the immaculate musicianship of their performance. Spalding's expressive yet healthy cantilena was highly adequate to the rendering of the exquisite variations on Schubert's own song, "Sei mir gegrüsst." On the whole, the two artists unfolded to us a joy of playing that made this great work stir the inner emotions of all present, who gave them a well deserved and enthusiastic ovation.—Nieuwe Courant, The Hague, October 29, 1913. (Advertisement.)

KANSAS CITY SCHUBERT CLUB ENTERING TWENTY-FIRST SEASON.

Franz Egénieff to Be Soloist at First Concert of Active Male Organization—Melba and Kubelik Will Be Stars at Annual Shriners' Concert.

Kansas City, Mo., November 17, 1913.

Maggie Teyte appeared last Tuesday afternoon as the third attraction of the Fritschy concert series.

Myrtle Irene Mitchell has announced her first "Morning of Music" to be given at the Hotel Baltimore, for Monday, November 24, at 11 o'clock. These musicales are to be of a high order, and the long list of patronesses and subscribers insure the financial success of this innovation for Kansas City. At this first concert Miss Mitchell will present Ruth St. Dennis in her latest Japanese, Hindu and Egyptian dances. Leon Reisnay, baritone, and Ethel Leginsky will also appear in this concert.

The Schubert Club, made up of men's voices, is busy with preparation for the first concert of this its twenty-first season. Few realize that the club was launched more than twenty years ago by sixteen young men who wanted to sing just for the love of song. At this concert, November 26, they will present the German baritone, Franz Egénieff. The public is expecting much of him.

Mabel Ettinger is among the new pianists to arrive this season to make Kansas City her home. She has had years of study with Victor Heinze in Chicago. Her first public appearance has not been definitely announced.

From all reports the annual concert under the auspices of the Shriners, to be given in Convention Hall, Saturday night, is to be a big success, socially, artistically and financially. Jan Kubelik, Mme. Melba and Edmund Burke insure the artistic success.

GENEVE LICHTENWALTER.

Van der Veer-Miller Joint Recital.

On the evening of December 3, at Aeolian Hall, New York, Nevada van der Veer (Mrs. Reed Miller) and Reed Miller will be heard in joint recital. Mr. and Mrs. Miller are both artists of wide reputation and their coming appearance in New York is looked forward to by many with a great deal of interest. They will give the following program:

Duet, Wohl mir, Jesus ist gefunden.....	Bach
Mme. van der Veer and Mr. Miller.	
Botschaft.....	Brahms
Immer leiser wird mein Schlummer.....	Brahms
Zwei Strauss.....	Kaun
Nichts.....	Strauss
Mr. Miller.	
Rademisto.....	Handel
Il pleure dans mon coeur.....	Debussy
Le mariage des Roses.....	Francis
Waldseligkeit (first time in America).....	Ulmer
Glaube nur (first time in America).....	Ulmer
Mme. van der Veer.	
Wind of the East.....	Hardling
In Moonlight.....	Elgar
Hail Ye Tyne of Holidayers.....	Branscombe
Before the Dawn.....	Meyer
Mr. Miller.	
Voice of the Rain.....	McCoy
Blackbird's Song.....	Scott
Remembrance.....	MacFarlane
A Sky of Roses.....	Salter
Mme. van der Veer.	
Duet, A Book of Verses (Omar Khayyam).....	Bantock
Mme. van der Veer and Mr. Miller.	

Charles Albert Baker will be the accompanist.

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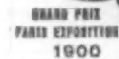
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Modern operas seem to be amatory, declamatory,
exclamatory.

"Parsifal" will be heard at over fifty German
opera houses in January, and at the Metropolitan
Opera House on Thanksgiving Day, November 27.

Owing to the continued serious illness of H. P.
Quicksall, the Philadelphia correspondent of the
MUSICAL COURIER, the regular Quaker City de-
partment is necessarily omitted from this issue.

In the English Review a writer named Aleister
Crowley expatiates on the subject of "Art in
America." Among other things Mr. Crowley
says: "When a class arises which has time to re-
flect upon life instead of living it American art will
lead the world."

Sousa and his band have been achieving excep-
tional triumphs at Atlanta, Ga., where they were
the main attraction at the great Southern Auto-
mobile Show. The Atlanta Georgian and News says:
"John Philip Sousa and his famous band have
drawn thousands to the show who do not care par-
ticularly for the display of cars."

Munich waited until November 11, 1913, to
hear Bach's D major piano concerto, a fact that
seems almost incredible. But we have the assur-
ance of Marie Geselschap, a well known pianist,
who conveys the information to the MUSICAL
COURIER and sends a program of the concert at
which she gave the pioneer performance aforemen-
tioned.

Cable advices inform us that Berlin has just or-
ganized its "Association of Professional Musi-
cians," whose main function it will be to deal with
questions relating to the concert agencies of the
Berlin capital. Those elected to the executive com-
mittee include Prof. Georg Schumann; Prof. Xaver
Scharwenka; Mayer-Mahr; the American baritone,
Arthur van Eweyk; Lilli Lehmann; Frau Dr.
Christian; Mark Gunsbourg, and, as attorney for
the association, Dr. Osterieth.

Among the effects of the late Felix Mottl has
been found the first opera ever composed by
Richard Wagner. The score is in Wagner's own
handwriting. Wagner in his memoirs mentions
this youthful effort. The work is entitled "Die
Hochzeit." The manuscript of the opera, which
was never completed, contains thirty-six folio pages.
The music is said to reveal absolutely nothing of
the later Wagner, but wanders along the paths
trodden by Weber and Marschner.

Richard Strauss' opera, "Der Rosenkavalier," of
which American music lovers have been eagerly
awaiting a hearing since its production at Dres-
den in January, 1911, according to the announce-
ment made by General Manager Gatti-Casazza,
will have its first performance on this side of the
Atlantic at the Metropolitan Opera House on
Tuesday evening, December 9. Everything pos-
sible has been done by Mr. Gatti-Casazza to present
"Der Rosenkavalier" in a manner worthy of the
composer, the work and the Metropolitan Opera.
Rehearsals have been in progress since October 13.
The scenery is by Kautsky, of Berlin. The cast
will be as follows: The Marchioness, Frieda Hem-
pel; Baron Ochs, Otto Goritz; Octavian (the
Rosenkavalier), Margaret Ober; Faninal, Her-
mann Weil; Sophie, Anna Case; Marianne, Rita
Fornia; Valzachi, Albert Reiss; Annina, Marie
Mattfeld; Police Commissioner, Carl Schlegel;
Major Domo, Pietro Audisio; Master of Cere-
monies, Lambert Murphy; A Notary, Basyl Ruys-
dael; An Innkeeper, Julius Bayer; A Singer, Carl

Jörn; A Hairdresser, Julius Bayer; Three Noble
Orphans, Louise Cox, Rosina van Dyck, Sophie
Braslau; A Dressmaker, Jeanne Maubourg; A
Flunky, Ludwig Burgstaller; A Little Negro, Ruth
Weistein. Conductor, Alfred Hertz.

The feature of the second evening concert of the
season of the Boston Symphony Orchestra, Thurs-
day, December 4, will be the first performance in
New York by the Boston Orchestra of Gustav
Mahler's symphony in C sharp minor, No. 5.
Owing to the length of the symphony there will be
but one other number on the program, Tschai-
kowsky's violin concerto played by Fritz Kreisler.
For the second matinee, Saturday, December 6, Dr.
Karl Muck has arranged a purely classical pro-
gram. Mr. Kreisler will be the soloist then as on
Thursday evening, and will play two concertos,
Mozart's in D major and Viotti's in A minor. The
symphony will be Haydn's "Surprise," and the other
numbers will be Handel's concerto for strings and
two wind orchestras and Weber's "Jubilee" over-
ture.

OPENING OF CHICAGO OPERA.

(Telegram)

Chicago, Ill., November 24, 1913.

To the Musical Courier, New York:

Opening of Chicago Opera socially and musically
impressive; performance, "Tosca," with Mary Gar-
den, Amadeo Bassi and Vanni Marcoux; last named
scores duplication of Philadelphia success. Bassi
has improved remarkably; had to repeat third act
aria; Mary Garden shows usual vocal faults, but is
convincing in action. Campanini is a marvel with
the baton.

During intermission of second act I asked lead-
ing Chicago critics to express their views on Mar-
coux.

Glenn Dillard Gunn, of the Tribune, said: "Mar-
coux's powers as an actor are remarkable. He was
able to project all the cruelty, deceit and lust that
make the figure of Scarpia sinister and terrible.
Marcoux's voice impressed with its amplitude
rather than with its beauty. Its power suffices to
compete with the fullest orchestral utterance, but
its capacity for true lyric inflection was seldom less
convincingly evident. However, a fuller estimate
of his vocal gifts and attainments may be deferred
until other hearings and other roles have made us
better acquainted with them."

Felix Borowski, of the Record-Herald, said:
"Much interest was aroused by reason of Mar-
coux's assistance. In the scene where he loses his
head and his good manners he did not behave any
worse than Scarpia is expected to behave. His
singing was excellent. His voice is noble and well
produced. He is striking as an actor. He is de-
cidedly an acquisition to the Chicago Opera."

Edward C. Moore, of the Journal, said: "Mar-
coux gave a superb performance. He is the finest
Scarpia ever witnessed here."

Eric Delameter, of the Inter-Ocean, said: "Mar-
coux made a deep impression as an actor of great
force. His Scarpia is a veracious study, not re-
fined, but conceived as a scheming, rather slow
villain. The detail of his pantomime is remark-
able. His voice is not distinguished by beautiful
tone quality, but it is very effective in this melo-
drama. The impersonation made the impression
one of brute strength and powerful."

Maurice Rosenfeld, of the Examiner, said:
"Marcoux is a fine actor. He is intensely dra-
matic, almost tigerish in his impersonation, far
more so than any other singing actor."

Karleton Hackett, of the Evening Post, said:
"Marcoux is a personage, one of those figures
which dominate the stage, a great artist. Every
word carries its message with color wonderfully
suited to the word, even through the full volume
of the orchestra."

LEONARD LIEBLING.

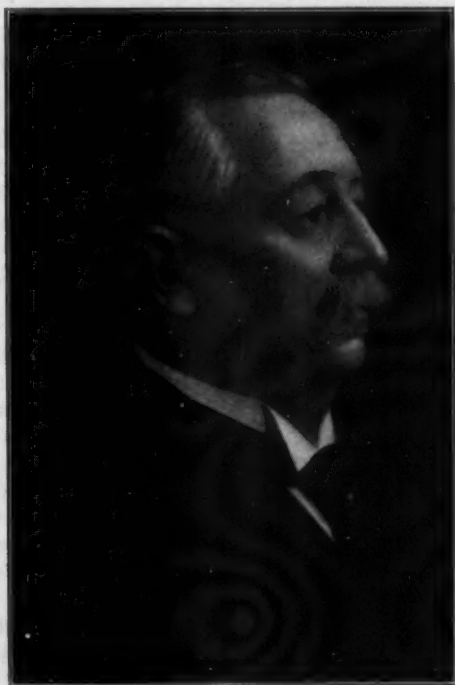
SOME MUSIC IN THE WEST.

Editor of the Musical Courier Hears a Symphony Concert in Chicago and Attends a Banquet Given to Celebrate Dr. Florenz Ziegfeld's Fiftieth Year of Musical Activity in That City.

Chicago, Ill., November 23, 1913.

Having a vivid recollection of how the Chicago Symphony Orchestra played ten years ago or so—when it was called "Theodore Thomas Orchestra"—and had that musician as its conductor—I was much interested to learn how it plays now, under a leader younger and more warm blooded than the Olympian Thomas, who was somewhat of a martinet in training and given to practising musical paternalism with his men and the scores they performed.

Perhaps it is well, in the light of things as I heard them last Friday afternoon, that Theodore Thomas enforced rigid technical discipline and insisted on the letter of the music as his conservative mind understood them, for in the playing of the orchestra led by Frederick Stock there sounded that



DR. F. ZIEGFELD,
President, Chicago Musical College.

well grounded purpose, full artistic confidence and spirit of unanimity in idea and execution which are disclosed only by orchestras of the highest class that have behind them the weight of the best traditions and years of experience and correct and solid accomplishment.

What strikes one first of all, aside from the smooth technics of the Chicago Symphony Orchestra, is the fullness and yet flexibility and appealing timbre of its tone production. This quality is characteristic of all the registers and departments, and gives to the playing of the organization a peculiarly sympathetic tinge which falls gratefully upon the ear of the listener who prefers sweet sound to much sound.

It should be pointed out, as a matter of exactness, that the music played last Friday was predominantly of a sensuous nature—Braunfel's "Princess Brambilla" overture, Huber's "Böcklin" symphony and Tchaikowsky's "Elegie, Scherzo, Theme and Variations" from the suite No. 3, G major, op. —but even in those selections were many moments essentially virile and passionate, and these revealed fine masculine strength and resonant response on the part of leader and men, without any loss of polish or beauty in the projection of tone. They gauge their scale of dynamics so tactfully that the

gradations from mezzoforte to fortissimo are accomplished in true relative proportion without recourse to arbitrary din and a consequent loss of musical quality. There exists a degree of orchestral sonority which marks the end of musical tone, and when that is overstepped the result is mere noise, as one may notice in orchestras whose enthusiasm outstrips their knowledge and whose conductors have no sense for acoustical limitations and no ear for the subtler niceties of tonal modulation.

Frederick Stock loves tone for the sake of tone, and he has taught his band to produce it in admirable fashion. The sustained melodies in the adagio of the symphony, the cantilena passages in its finale and the elegie in the Tchaikowsky number were lovely specimens of orchestral song difficult to excel on the part of any of the famed orchestras of the East or of Europe. Particularly pleasing all afternoon were the contributions of the brass section, which never blared beyond the bounds of euphony even in the stressful episodes of the Huber finale and the rollicking polonaise that winds up the Tchaikowsky variations. The strings of the orchestra, beside their ability to voice lyric beauties, were effective and accurate also in the rapid run flights with which the symphony abounds, and in the delicate and speedy scherzo of the scherzo in Tchaikowsky's picturesque suite. Of the woodwind, the best test occurred in the last movement of the symphony, and that branch of players proved itself to be as expert in mechanism and as finical in tonal presentation as the rest of the orchestra.

At all times the beat of the leader and the response of the men were simultaneous. There seemed to be no laggards, no overzealous hotheads with unruly temperament, and no obstinate hardpates who have individual notions of interpretation which they regard as far better than those of the conductor. All orchestras know the types just mentioned, but here in Chicago Mr. Stock appears to have eliminated them or else he has so impressed his helpers with his own musical knowledge and tact that they are willing to subjugate themselves completely to his direction. At any rate, the absolute adaptability of the orchestra and the sure manner in which Mr. Stock sways it to his every intention are phenomena that impress themselves strongly upon the impartial student of the leader's methods and the playing of his instrumental medium.

In a measure, it was a disappointment not to be able to hear the Chicago Symphony Orchestra and Mr. Stock in Brahms, Beethoven or Strauss, but perhaps I may have that experience before the end of this present trip of observation. The pleasure afforded by the program and the playing of last Friday was so great in degree and kind that it seems hypercritical to cavil.

The soloist of the concert was Enrico Tramonti, who performed a Pierné "Impromptu-Caprice" on the harp and exhibited musical taste, but by no means flawless technic or perfect pedaling. The harp is not at best an ideal instrument for solo work in the concert room, and its players are hampered further by the lack of good music written for the instrument. Most of it is of the type known as "salon" compositions. The Pierné number belongs in the same class. Mr. Tramonti was exceedingly popular with the audience, and the warm applause justified him in adding an encore.

I had occasion to review Huber's symphony in E

minor for the MUSICAL COURIER in 1901, when it was played by Nikisch at a Berlin Philharmonic concert, and the work has been described in these columns frequently since then by the writers of MUSICAL COURIER correspondence from the various European cities where this paper maintains branches.

Huber's "Böcklin" symphony—so called because its final movement reflects tonal impressions inspired in the composer by some of the paintings of Arnold Böcklin—is an agreeable composition, full of spontaneous melody, graceful in form, facile in construction, and refreshingly free (for a change) from ultramodern dissonance and that other sort of writing remarkable less for musical expression than for the ingenuity with which it can be hid-



FREDERICK STOCK,
Conductor, Chicago Symphony Orchestra.

den. I heard a clever Chicago critic remark during the program intermission: "If that be symphony, the public ought to have more of it." Huber's "Böcklin" is music easily understood, and it is so genial and insinuating that one is astonished not to see it more frequently on the symphony programs. It belongs in the school represented by Dvorák's "New World," Goldmark's "Rustic Wedding," Glazounow's fifth symphony and Saint-Saëns' symphony with organ.

The Ziegfeld Celebration.

On Saturday evening a hundred friends of Dr. Florenz Ziegfeld, founder and head of the Chicago Musical College, gathered about banqueting tables in the impressive Florentine Room of the Congress Hotel, and testified to their appreciation of his half century of musical labor in Chicago by eulogizing him appropriately and presenting him with a handsome loving cup inscribed:

In Long Remembrance
for
Dr. Florenz Ziegfeld's Noble Work
in Behalf
of
Music in Chicago.

Judge Richard S. Tuthill presided as toastmaster, and the dinner was in charge of George B. Armstrong (pioneer music critic of Chicago), Lyman B.

Glover (another veteran music and dramatic critic), Henry R. Kent, George P. Upton, Charles G. Dawes, Charles L. Hutchinson, Max Pam and F. Wight Neumann. At the tables were seated representative business men, bankers, doctors, lawyers and musicians, including the speakers of the evening, F. Wight Neumann (who introduced the toastmaster), Judge Hosea Wells, Charles E. Nixon, C. F. Gunther, W. J. Wilson, George B. Armstrong, Maurice Rosenfeld (who presented to the guest of honor embossed resolutions from members of the Ziegfeld Club), Henry R. Kent, Edwin Wynne, Dr. H. M. Moyer, E. S. Conway, Clarence Eddy, Glenn Dillard Gunn (music critic of the Chicago Tribune, who pointed out the significance of an event at which the world of finance, business and art united to honor a music teacher), Mr. Bowers, president of the Illinois Club; John Gilmour, Charles French, Leonard Liebling and Dr. H. S. Perkins. At the conclusion of the speeches, Adolf Mühlmann led off in song with "Hoch, soll er leben" and "For He's a Jolly Good Fellow." Doctor Ziegfeld was visibly touched at the demonstrations of love and friendship and replied in a speech of thanks whose keynote was grateful emotion.

All the speakers, besides paying tribute to the celebrant's qualities as a man and as a friend, pointed out the artistic courage and business acumen displayed by Dr. Ziegfeld in founding his college here at a time when Chicago was not much more than "a series of cowpaths, on its way, however, to developing into a city now entered by fifty trunk lines." It meant a great deal to display faith in America's musical future at a period when "General Grant's Grand March," the "Adams Express Co. Galop," the "Mocking Bird" and "Arkansas Traveler" represented the prevailing taste in music. Chicago was no exception to the rest of the country. A pupil of Plaidy, Richter and other Leipzig notables of a former day, Dr. Ziegfeld held fast to his ideals, however, and from the beginning laid out his scheme of instruction on the basic principles of true musical art with the classical composers as the unalterable foundation. In the course of time, the Ziegfeld plan survived and flourished, and in its propagation he was assisted through the years at the college by such able teachers, among others, as Arthur Friedheim, Rudolph Ganz, Hans von Schiller, Ernesto Consolo, Anton Foerster, Alfred Pease, August Hyllested, August Spanuth, Arthur Speed, Waldemar Lütschig, Emile Sauret, Hugo Herrmann, S. E. Jacobsohn, Bernhard Listemann,

Theodore Spiering, Alexander Sébald, William Castle, Edmond Vergnet, L. Gaston Gottschalk, Charles Gauthier, L. A. Phelps, Herman and Maurice Devries, Arturo Buzzi-Peccia, Henry Schoenefeld, Alexander von Fielitz and Dudley Buck.

Half of the musical history of Chicago is bound up in that of the college, and therein lies the most striking achievement of Dr. Ziegfeld. His example and his success inspired other teachers to settle in Chicago and to open studios and schools here, and therefore he is directly responsible for the tremendous gathering of music students which now flocks annually to the inland metropolis and busies the many excellent teachers who make their homes here.

It was fascinating for a dweller from New York, which had seemed large to him almost from the time of his birth and boyhood there, to listen to the musical reminiscences of men who had grown up with Chicago from its provincial size and days to its present mammoth proportions and splendid atmosphere of culture. They drew vivid pictures of the early days of music here, when a small band of dwellers on the West Side were the only ones who knew such names as Beethoven, Mozart, Haydn, Schubert and the rest of the illustrious ones. Members of the Chicago Opera and the Chicago Symphony Orchestra present at the Ziegfeld banquet formed the eloquent connecting link between the then and the now.

Facetiousness was not lacking in the doings of the evening. One of the speakers told about a pupil, in the early days of the college, who pointed to Liszt's portrait and said to Dr. Ziegfeld: "I wish to study with him." "That is Liszt," answered the doctor; "he is out this afternoon, but we have Maurice Rosenfeld with us; you'll find him equally good."

The same speaker then read these biographical notes, which he claimed to have taken from the musical dictionaries:

1841—Seventy-two years ago Dr. Florenz Ziegfeld was born at a very early age.

Two months later—Dr. Ziegfeld beats a tattoo with his spoon upon a porridge dish and the rhythm of the strokes is found to be so perfect that the neighbors are called in. They express their astonishment.

1859—at the age of one year little Ziegfeld says "Da-da-da-da." Wenzel Schmidtschlapper, a local musician of Oldenburg, declares the metre to

be that of Beethoven's fifth symphony and expresses his belief in the child's musical future.

1860—When the boy Ziegfeld was three years old his father decided to put Wenzel Schmidtschlapper's prophecy to the test. Laying on the floor a picture of Wagner and one of Irving Berlin, composer of "Alexander's Ragtime Band," the elder Ziegfeld placed on the Wagner picture a piece of plum cake covered with whipped cream. On the picture of Irving Berlin Papa Ziegfeld stood a bottle of codliver oil. Thereupon Florenz was asked to make his choice. Without a second's hesitation he walked to the picture of Wagner, thus manifesting decisively that preference for classical music which has been the guiding motif of his artistic existence ever since.

1861—Liszt, Rubinstein, Von Bülow, Wagner, Rossini and a host of other famous musicians hear of young Florenz's precocity and hasten to Oldenburg, where the cake and codliver oil experience is repeated for them ad infinitum and ad nauseam by Ziegfeld pere—so ad nauseam in fact that Florenz spoils his stomach.

1862—Somehow or other Florenz now has grown up. He possesses a remarkable hand for the piano, a wonderful ear for music and a phenomenal eye for feminine pulchritude.

1866—There is an interval of four years between 1862 and 1866 unaccounted for, which was devoted by the youthful musician to letting his hair grow. Also, as he intended at that time to be a composer (being blessed with an exceptional memory), he went to a great many concerts and liked so much some of the music he heard there that he straightaway went home and composed it.

1866½—Dr. Ziegfeld receives his title of Doctor. It was bestowed upon him for his cleverness in mending broken octaves and the cuts in the Wagner scores.

1867—Dr. Ziegfeld, having a piano, a pad, a pupil, and a few hours to spare, founds the Chicago Musical College.

1868—A pupil asks the doctor whether they teach the ocarina at the college. He answers: "No, but we have something just as good."

1871—The great Chicago fire destroys the college, but not the doctor's ambition. He moves and gives fire sale lessons, accumulating enough money to enable him to lunch every day at the Auditorium.

1880—We now find Dr. Ziegfeld at the very apogee of his glory. He is owner of a large and flourishing school and can pick out the prettiest pupils for his own class.

1913—He is still doing it.

By the Wayside.

Henry E. Voegeli, the courteous assistant manager of the Chicago Symphony Orchestra, showed René Devries and myself about a bit and explained the ventilating apparatus, which occupies nearly the entire basement of Orchestra Hall, and pumps 60,000 cubic feet of air per minute into the auditorium, while a huge fan in the roof sucks out the same atmosphere after it has been used. Although Friday was excessively hot—the thermometer registered 72° outside—and 2,500 persons were in the hall, I noticed not a trace of warmth except in the playing of the orchestra.

It is a question whether the old-fashioned concert platform, with the fan-shaped shell forming the rear and ceiling, as at Orchestra Hall, is not the best after all, acoustically. One notices no trace of unevenness in sound distribution and not a suggestion of echo.

Frederick J. Wessels, manager of the Chicago Symphony Orchestra, was ill on Friday and consequently the renewal of old acquaintance had to be postponed.

Harry Weisbach, concertmaster of the orchestra, is a young fiddler of parts. In the Huber sym-



FLORENTINE ROOM, CONGRESS HOTEL, CHICAGO.

phony the Weisbach playing of the variation entitled "Der Einsiedler, vor einen Marienbild geigend" was one of the best moments in the performance of the symphony. Mr. Weisbach has a fine and voluminous tone, an expert left hand and a sure bow. He is announced to give a recital of his own at Orchestra Hall next Sunday afternoon, November 30, when he will play a sonata (for violin and piano) by Richard Rossler, Mozart's D major concerto, Vieuxtemps A minor concerto, Sinding's "Romance" and "I Palpiti" by Paganini-Kreisler.

Kreisler gave a recital here this afternoon, under the management of Wessels & Voegeli, at Orchestra Hall, and played the same program delivered recently in New York and reviewed in the MUSICAL COURIER. At breakfast this morning, in the Congress Hotel grill, Kreisler did not seem to be particularly in dread of his coming concert, as he told Louis Svecenski (who is in town with the Kneisel Quartet) what he thinks of Schönberg. He alluded to the cubist composer as "Arnold," and therefore doubtless is in a position to say "du" to his music.

Fritzi Scheff also is here. Her recent financial troubles do not seem to worry her, for when observed she was pricing expensive gowns and cloaks on Michigan avenue. Miss Scheff is appearing in vaudeville and says she needs a good accompanist. Salary, \$150 per week. Pianists who are at leisure please address Miss Scheff at the Majestic Theater, Chicago.

Some of the soloists to be heard with the orchestra during the season are Harold Bauer, December 12 and 13; Jean Gerardy, December 26 and 27; Carl Flesch, January 9 and 10; Leopold Godowsky, January 16 and 17; Eugen Ysaye, January 30 and 31; Jacques Thibaud, February 20 and 21; Fannie Bloomfield Zeisler, March 13 and 14; Margarete Matzenauer, March 27 and 28; Leo Slezak, April 10 and 11, and Ignace J. Paderewski, April 17 and 18.

Wilhelm Middelschulte did some discreet and musicianly organ playing in the Huber symphony.

C. Brueckner, one of the cellists in the orchestra, is the double of Milton Aborn.

Passing through South Bend, Indiana, on the Twentieth Century Limited, one notices the artistic light blue posters of the Philadelphia Symphony Orchestra, announcing a concert at the South Bend High School Auditorium.

In Albany the daily papers were perused for concert notices, but the nearest approach to musical matter was discovered in the advertisement column, where the New York Winter Garden Company invites the public to "a travesty with music" ("The Passing Show of 1912"). One hundred Pretty Rosebuds and Shrinking Violets from the Great White Way." F. C. Whitney "presents a new musical comedy, 'The Innocent Sinner.' Fifty People—Mostly Girls." At the Empire Theater is a burlesque piece entitled, "The Beauty Parade." Oh, man, where is thy box office attraction in the theater?

Operas and casts of the opening week here (beginning November 24) are as follows:

[Monday.]
"TOSCA."

Floria Tosca	Mary Garden
Mario Cavaradossi	Amadeo Bassi
Barone Scarpia	Vanni Marcoux
Cesare Angelotti	Constantin Nicolay
Il Sagrestano	Vittorio Trevisan
Spilletta	Emilio Venturini
Sciarrone	Nicolo Fosetta

Un Car Ceriere	Frank Preisch
Un Pastore	Minnie Egner
Conductor, Cleofonte Campanini.	

[Tuesday.]

"LA GIOCONDA."

La Gioconda	Carolina White
Laura Adorno	Julia Claussen
Alvise Badoero	Henri Scott
La Cieca	Ruby Heyl
Enzo Grimaldo	Aristodemo Giorgini
Barnaba	Titta Ruffo
Zuane	Nicolo Fosetta
Un Cantore	Frank Priesch
Isepo	Emilio Venturini
Conductor, Giuseppe Sturani.	

[Wednesday, First Time in Chicago.]

"DON QUICHOTTE."

La Belle Dulcinea	Mary Garden
Don Quichotte	Vanni Marcoux
Sancho	Hector Dufranne
Pedro	Minnie Egner
Garcias	Helen Warrum
Rodriguez	Emilio Venturini
Juan	Edmond Warnery
Le Chef de Bandits	Constantin Nicolay
Deux Valet	Charles Meyer, Francesco Daddi
Conductor, Cleofonte Campanini.	

[Thursday at 2 p. m., Popular Prices.]

"MADAMA BUTTERFLY."

Cio-Cio-San	Alice Zeppilli
Suzuki	Margaret Keyes
Kate Pinkerton	Minnie Egner
B. F. Pinkerton	Amadeo Bassi
Sharpless	Francesco Federici
Goro	Francesco Daddi
Yamadori	Vittorio Trevisan
Lo Zio Bonzo	Henri Scott
Il Commissario Imperiale	Desire Defrere
Conductor, Giuseppe Sturani.	

[Thursday, at 7:45 p. m.]

"DIE WALKUERE."

Sieglinde	Jane Osborn-Hannah
Fricka	Margaret Keyes
Brünnhilde	Julia Claussen
Siegmund	Charles Dalmore
Hunding	Henri Scott
Wotan	Clarence Whitehill
Ortlinde	Marta Dorda
Waltraute	Ruby Heyl
Schwertleite	Louise Berat
Helmwige	Helen Warrum
Siegrune	Amy Evans
Grimgerde	Margaret Keyes
Rossweise	Cyrena van Gordon
Gehilde	Beatrice Wheeler
Conductor, Arnold Winternitz.	

[Saturday, at 2 p. m.]

"AIDA."

The King	Gustave Huberdeau
Amneris	Cyrena van Gordon
Aida	Rosa Raisa
Radames	Amadeo Bassi
Ramfis	Henri Scott
Amonasro	Giovanni Polese
Messenger	Emilio Venturini
Priestess	Mabel Riegelman
Conductor, Cleofonte Campanini.	

[Saturday, at 8 p. m., Popular Prices.]

"NATOMA."

Natoma	Alice Zeppilli
Barbara	Jane Osborn-Hannah
Lieutenant Paul Merrill	George Hamlin
Don Francisco	Henri Scott
Father Peralta	Hector Dufranne
Juan Bautista Alvarado	Armand Crabbe
Kagama	Constantin Nicolay
Jose Castro	Frank Preisch
Chiquita	Rosina Galli
A Voice	Minnie Egner
Sergeant	Desire Defrere
Conductor, Victor Herbert.	
Stage director, Fernand Almanz.	

Also to the credit of Albany is this headline in the Times-Union of November 20, 1913: "Mouse Jumps from Man's Whiskers when He Starts to Sing in Church."

Eden Phillpotts, author, writes in his book, "The Joy of Youth," that "the kiss was so long as the

whole life of many creatures that live on earth." How fortunate that Wagner had not read "The Joy of Youth" when he penned the music to the lengthy kiss Siegfried gives Brünnhilde when he awakens her.

All the Chicago opera stars are in town. They will be available for patent medicine agents, perfume dealers and autograph hunters at these addresses:

General Director Cleofonte Campanini and Mme. Campanini, Congress Hotel.
Rosa Raisa, Auditorium Hotel.
Arnold Winternitz, Auditorium Hotel.
Marta Dorta, Auditorium Hotel.
Aristidemo Giorgini and wife, Auditorium Hotel.
Amadeo Bassi and wife, Congress Hotel.
Spencer Clay, Auditorium Hotel.
Arnold Grabbe and wife, Auditorium Hotel.
Hector Dufranne and wife, Auditorium Hotel.
Cyrena van Gordon, Auditorium Hotel.
Julia Claussen, Auditorium Hotel.
Captain Claussen, Auditorium Hotel.
Julius Daiber, Congress Hotel.
Rosina Galli, Auditorium Hotel.
Mary Garden, Blackstone Hotel.
Vanni Marcoux, Congress Hotel.

During the intermission at Orchestra Hall, Glen Dillard Gunn and Maurice Rosenfeld (music critic of the Chicago Examiner) were arguing politely about the Huber symphony. Mr. Rosenfeld said that he thought the finale the best movement of the four; Mr. Gunn said that he thought it was the worst. Eric Delameter (music critic of the Chicago Inter-Ocean), Karleton Hackett (music critic of the Chicago Evening Post) and Arthur Dunham, conductor and organist at the Sinai Temple, were umpire, timekeeper and bottle holder, respectively.

Edward C. Moore (music critic of the Chicago Journal) teaches a class at the Chicago Musical College how to become music critics. The other day he asked his pupils to write their impressions of a certain soulful composition. "Whenever I hear it," wrote one girl pupil, "I feel like putting my head on some one's shoulder." Mr. Moore's answer was to this effect: "Concert seats next to yours are bound to be at a premium when you become a critic."

F. Wight Neumann and George F. Root were overheard in friendly converse on the avenue. Strange as it may sound, Mr. Neumann was refusing money from Mr. Root.

The Galesburg railroad station is more artistic than the Metropolitan Opera House.

Mr. and Mrs. Hermann Devries were interrupted at their vocal classes long enough to tell that they had no time to be interrupted. Mr. Devries was accompanying a young woman in the Siebel aria from "Faust." He accompanied like the artist he is, and she sang like the artist she will be if she remains long enough in the Devries studios. She promised that she would.

Thomas W. MacBurney, Hanna Butler and Georgia Kober (of the Sherwood School) were called upon, but they were cut for five minute luncheons. Yes, even at the Fine Arts Building the teachers occasionally eat.

Herbert Miller, formerly of New York, now is one of Chicago's busy vocal teachers. He was instructing a pupil and had others waiting during the

call. How he manages to keep his own voice in condition for public work with all the teaching he does remains a mystery to those who say that the two functions cannot be combined.

Kirk Towns looks well and says that he feels even better than he looks. Mr. Towns ought to make an appearance or two with the Chicago Opera and show his fellow townsmen what he used to do when he trod the vocal boards in Europe.

Chris Anderson, a very Viking in appearance, discussed with acumen some of the big musical problems of the day. He has especially strong ideas on the subject of how accompaniments should be played, and he knows, for he studied piano before he specialized in vocalism. Mr. Anderson disagreed with some of the *MUSICAL COURIER*'s critical opinions and expressed his own with courage and intelligence.

Other visits made and musical matters noted will be reported in a later budget from this city.

LEONARD LIEBLING.

BOSTON OPERA PLANS.

Announcement is made by the Boston Opera Company that its fifth season, entered upon last Monday evening, November 24, with a performance of "The Jewels of the Madonna," will consist of eighteen weeks and include seventy-two regular subscription performances to be given on Monday, Wednesday and Friday evenings and Saturday afternoons.

The repertoire will be selected from the following works:

In Italian:	
"Aida"	Verdi
"Barber of Seville"	Rossini
"La Boheme"	Puccini
"La Gioconda" (revival)	Ponchielli
"Cavalleria Rusticana"	Mascagni
"Don Giovanni"	Mozart
"Francesca da Rimini"	Zandonai
"The Girl of the Golden West"	Puccini
"The Jewels of the Madonna"	Wolf-Ferrari
"Lucia"	Donizetti
"Madame Butterfly"	Puccini
"Manon Lescaut"	Puccini
"Otello"	Verdi
"Pagliacci"	Leoncavallo
"Rigoletto"	Verdi
"The Secret of Suzanne"	Wolf-Ferrari
"Tosca"	Puccini
"Traviata"	Verdi
"Trovatore"	Verdi
In French:	
"Carmen"	Bizet
"Tales of Hoffman"	Offenbach
"Faust"	Gounod
"Louise"	Charpentier
"Manon" (revival)	Massenet
"Monna Vanna"	Fevrier
"Samson et Dalila"	Saint-Saëns
"Thais"	Massenet
In German:	
"Hansel und Gretel"	Humperdinck
"Meistersinger"	Wagner
"Tristan und Isolde"	Wagner

Felix Weingartner, André-Caplet and Moran-zoni have been re-engaged as principal conductors.

Henry Russell is the managing director, and the officers of the Boston Opera Company are as follows:

Board of Directors: Nathan L. Amster, Walter C. Baylies, Harold Blanchard, Henry D. Burnham, Charles K. Cobb, George W. Chadwick, Frederick S. Converse, George R. Fearing, Jr., Ralph L. Flanders, Charles Hayden, Eben D. Jordan, Robert Jordan, Otto H. Kahn, Charles M. Loeffler, Herbert M. Sears and Theodore N. Vail.

Foreign Advisory Committee: Lord Grimthorpe, London; Harry V. Higgins, Esq., London; Sir F. Paolo Tosti, London; Isidore Braggiotti, Florence; James Hazen Hyde, Paris; Max Lyon, Paris.

"CRISTOFORO COLOMBO" AMERICAN PREMIERE.

Philadelphia Hears Franchetti's New Opera—Titta Ruffo Carries Off Principal Honors—Campanini Conducts Superbly.

If Christopher Columbus had appeared in person on the stage of the Metropolitan Opera House, Philadelphia, on Thursday evening, November 20, it is certain that he would have received a rousing reception. But it is altogether unlikely that he could have found anything in the drama of Franchetti's opera, "Cristoforo Colombo," which would remind him of the real drama of sea as enacted in 1492. If the opera is to prove the great educational factor which many enthusiastic persons expect it to be, why should an operatic public be compelled to witness distorted history in order to benefit by the supposedly artistic music? There are few who have either the time or opportunity to fortify themselves against historical perversions by a long study of Vignaud's story of Columbus.

The lyrical drama written by Luigi Illica and composed by Alberto Franchetti deals entirely with incidents, true and untrue, which permit musical treatment. Dramatic license is strained almost to absurdity in the second act in particular, and events widely separated are jumbled together with a bewildering disregard of historical sequence.

This play begins with a scene representing the refusal of the junta of astronomers and cosmographers to sanction Columbus' plans in 1487. While the knights and the populace are mocking at the map maker and navigator, Guevara, an important operatic gentleman of very slender historical claims, commands the crowd to be silent while the queen prays in the adjoining oratory. Exit chorus.

Queen Isabella hereupon makes the most of her opportunity and sings off stage with the usual theatrical success. Ending on a high B, she makes an effective entrance and shows her sympathy for Columbus by singing a soprano accompaniment to his baritone lamentations and offering him her crown to raise money with for ships—a preposterous action, historically considered; for Isabella took no interest in Columbus till the spring of 1492. The crown, of course, could not be given away, and Columbus never could have sold it. But the scene is enough like a love affair to be emotionally strong and it makes a delightful stage picture for the end of the first act.

Musically, this act is full of interest. The procession of the Council with Cardinal Talavera is a very grandiose event for which the composer has found some effective music. The four trumpeters on the steps were very much in evidence and made their fanfare almost obliterate the full orchestra and energetic chorus. But the ensemble was far above the average operatic choral work. The mocking, jeering choruses were excellent, and would have made even a comic opera sparkle.

Titta Ruffo sang the music allotted to Columbus as no navigator past or present ever sang sea songs. The one and only reason for the existence of opera is that it gives great singers their greatest opportunities. Whether this opera of Franchetti gives Titta Ruffo his greatest opportunity or not is an open question. But it is hard to conceive of anything finer than the musical, emotional and dramatic singing of the famous baritone in the character of Cristoforo Colombo. That the haughty Isabella of Aragon should be so intimate with a hardy sailor is incredible in the cold light of reason, but very charming and gracious before the footlights, especially when the voices of the pair meet and mingle on a basis of democratic equality, and while Cleofonte Campanini waves his magician's wand over the musical illusion.

As a matter of fact, Columbus finally sailed away with three vessels containing one hundred and fifty

men. But facts to an opera librettist are of little moment. When the curtain rose on the second act the stage was made to represent part of the deck of the Santa Maria sailing on an absolutely even keel and without a tremor notwithstanding the fullness of the great sails. Upon the festive decks of the sight seeing barge were knights and sailors, six monks and some twenty-five females. If these attractive and happy ladies carried with them on their trip to dear America the usual amount of feminine baggage in addition to the trunks they wore as nether and bifurcated garments on the operatic stage, it is a small marvel that a vessel so heavily ballasted was steady on her keel. The commissariat department of the Santa Maria must have been more ample than appeared possible to any one in the theater. No wonder Columbus longed for land. Still, without the ladies the soprano parts of the music would have been sadly deficient, and when history and music clash in opera it is necessary to throw history overboard, as was done on the decks of the Santa Maria.

Franchetti has accomplished some excellent work in his musical log book of this famous voyage. His counterpoint is clear and extremely effective where the monks intone their ergo advocata nostra amidst ships while the conspirators conspicuously conspire on the port side, forward, during divine service. This is a genuinely dramatic use of counterpoint. Without it the different voices could not be distinguished. It is so seldom that the art of counterpoint is used for any other purpose on the stage than to display the composer's skill that we must call attention to this dramatic employment of it.

On the whole, however, the second act has less purely musical interest than the first act or the epilogue has. The scene ends with the entire company gazing over the starboard bow and getting as excited as if they had discovered the United States instead of an insignificant British fish island. The footlights are turned on and day dawns over the New World.

The third act is called an epilogue, for reasons we cannot fathom. Perhaps the librettist felt more at liberty to put an operatic curve on the straight historical line. At any rate he gave the composer some chances for effect, which is all that we demand in lyrical drama. Fortunately Franchetti rose to the occasion. His epilogue is a masterpiece. To begin with, there is a prelude of symphonic importance for the orchestra of which Conductor Campanini made the most, and for which he was roundly applauded.

This scene belongs to the year 1506, when Columbus was seventy years of age. Titta Ruffo was accordingly made up like an old man. He also acted like a veteran and died like an exhausted invalid in a manner which would have done credit to the acting of a Henry Irving. Cristoforo Colombo, however, must have been well grounded in the best bel canto voice production before he left Genoa as a youth, for it is certain that few old sailors of seventy can produce the vocal tones of the Cristoforo Colombo who died to Franchetti's music in Philadelphia's Metropolitan Opera House last Thursday evening, and who probably will die to the same accompaniment many times before the American public gets enough of Titta Ruffo as a diener.

It cannot be denied that the art and personality of Titta Ruffo alone saved "Cristoforo Colombo" from proving a bore. Without an artist of his powers and a masterly conductor like Cleofonte Campanini to infuse dramatic warmth into the too often academic music, the opera, or lyric drama—

as it is called—would indeed be flat and uninspiring for many long minutes together. As a composer Franchetti lacks the distinguishing mark of individuality, though he has every other quality. It is a mannerism of his to cause the bass tuba to disengage itself from the ensemble so often and to rumble away without purpose for no dramatic or musical reason. His orchestration, however, is satisfactory on the whole, and his technical equipment is equal to any emergency. There are suggestions of Wagner here and there which do no harm to the attractiveness of the music, though they add no lustre to the composer's renown.

It is time to add that Titta Ruffo by no means monopolized the good singing and acting on this occasion. In the young and inexperienced Rosa Raisa there was much to admire. Her voice is brilliant, reedy, yet sweet and sympathetic. Her only fault was nervousness, and we can see no reason why she should not eventually rank with the best at present on the operatic stage. Amadeo Bassi was an excellent Don Fernan Guevra, and Gustave Huberdeau, as Don Roldana Ximenes, was admirable. There were no weak links in the entire chain, in fact, and if Titta Ruffo carried off the greatest share of the honor, he only did so because the librettist and composer have written a part which allows his superb art to display itself. Musically the opera would be a gainer if the female voice was heard more often amid the prevailing male monotony. Queen Isabella might just as well have postponed her demise until she sang a finale duet with Cristoforo. We are considering opera now, not history. The entire cast was as follows:

Cristoforo Colombo.....	Titta Ruffo
Don Fernan Guevra.....	Amadeo Bassi
Isabella D'Aragona.....	Rosa Raisa
Don Roldana Ximenes.....	Gustave Huberdeau
Marguerite.....	Francesco Federici
Roderigo di Triana.....	Edmund Warnery
Matheos.....	Emilio Venturini
Una Villanella.....	Ruby Heyl
Tre Romei.....	Emilio Venturini
Un Frate.....	Francesco Federici
	Henri Scott
	Frank Preisch
	Edmund Warnery
Quattro Cavalieri.....	Constantin Nicolay
	Nicolo Fossetta
	Ralph Errolle
Conductor.....	Cleofonte Campanini

The audience on this occasion, which was the first performance in America of this opera, was the largest yet seen at the Metropolitan Opera House, Philadelphia, this season. This crowd, which filled every part of the auditorium to overflowing, manifested unabated interest in the work and bestowed an unusual amount of applause when the operatic Colombo accomplished what the real Columbus never succeeded in doing—namely, in making an appearance in the United States.

OPERA TICKET SETTLEMENT.

On Saturday morning last the New York local press heralded the news that the opera ticket tangle was practically at an end, and that the \$150,000 worth of Metropolitan opera season tickets, which were tied up when a speculative ticket concern pledged them with a trust company, as security for a loan, were to be released to the subscribers.

It is to be hoped that the directors of the Metropolitan Opera Company will take this matter to heart, and will, in future, sell their tickets at the box office of the theater and not through any agencies.

It does seem, after all, that the Metropolitan Opera Company is not in business for the sake of profit, otherwise the company would have saved the \$15,000 which was allowed the ticket agency on the purchase of the \$150,000 worth of tickets and probably also the \$10,000 for the famous (sic)

opera prize, not to speak of the expense of the last year's production of "Cyrano."

SAN FRANCISCO TIVOLI CLOSED.

A telegram from the MUSICAL COURIER San Francisco representative announces that the Tivoli Opera House closed on Sunday, and that Manager Leahy lays the blame upon public nonsupport. The Tivoli is to become a moving picture house.

The same telegram announces that the plan for a municipal opera house has been vetoed by Mayor Rolph. This plan consisted of the proposal by wealthy people to construct a private opera house upon public property. The reason for Mayor Rolph placing his veto on this plan is that he finds the important special privileges reserved for the financial backers to be undemocratic. Among these were that all the boxes and loges were to be reserved for the subscribers and their heirs in perpetuity, and the subscribers also wanted ten out of fifteen directors.

The New Tivoli Opera House was opened last March by the Chicago Opera Company. Leoncavallo was brought over from Italy some weeks ago to conduct there in a season of grand opera. It will be a great blow to all Californians to learn that this operatic establishment has discontinued its activities, and it will be a surprise to most people who are interested in opera in the United States to learn of the action of Mayor Rolph regarding the municipal opera house. This, however, does not appear to us to be a matter of such supreme importance, as the wealthy subscribers who were willing to devote funds sufficient for the building of an opera house will certainly not be unwilling to purchase property and to make this opera house an entirely private organization, as most of our opera houses in this country are, and perhaps should be.

It has always been a question with taxpayers in Germany and France and in other countries where there are municipal and national operas whether it is fair and just to require all of the citizens to pay for the support of these opera houses in consideration of the fact that only a very limited number of people can actually enjoy the spectacles which they offer. There is a strong revulsion of feeling in this regard in Europe at present, and it is becoming more and more difficult to obtain the required subsidies from the government. Legislators who are considering the vote of their constituents show an increasing effort to save the people's money by refusing these subsidies. It will probably always be a failure in America to attempt to get the people as a whole to pay for what they naturally look upon as a mere hobby of the very rich. California has a serious problem to face in the matter of musical activity. The State is very wealthy and is growing with remarkable speed, but the wealth is very much diffused and spread over the State at large, and at the present time there are so many musical offerings on the coast that it seems almost impossible for all of them to receive support.

We sincerely hope and we fully believe that California will work out its own salvation in this regard, but it should be worked out without the expectation that any individual manager should risk the support of it or that it should be supported by the municipality.

THE CHIEF OUGHT TO KNOW.

James Gleason, the new Chicago chief of police, disapproves of attempts to teach policemen music and says: "I don't see the need of a musical organization in the police department. We need policemen for police work. When there is need for a band, we can hire one." The chief is right; each one to his trade. Let the policemen protect the musicians and the musicians will play for the police.

OPENING OF BOSTON OPERA.

(Telegram)

Boston, Mass., November 24, 1913.

To the Musical Courier, New York:

Brilliant performance of "Jewels of the Madonna" opened Boston Opera season tonight. Crowded house greets old favorites and newcomers in cast. Magnificent success scored by Tenor Serrari-Sontana. Strong impression made by Mme. Dalvarez and Signor Ancona. Mme. Edvina warmly received. Distinguished audience. Great enthusiasm, floral tributes and bravos.

BLANCHE FREEDMAN.

BEAUTIFUL BERLIN.

We hear so much about the musical supremacy of Berlin that it will not be out of place here to reprint a letter which appeared in the American Thesosophise for September dealing with the attractions of Berlin as a place of residence:

Berlin is a wonderful, beautiful, royal capital. It is quiet; the streets are clean as many kitchen floors. The gardens and parks are as fine as man can make them. There are beds of bright faced pansies, millions of red and yellow tulips, daffodils, and also millions of trees. In this illusive Old World charm there lurks a subtle enchantment. Every blade of grass is cut evenly with every other blade, and there are fountains and statues everywhere. It never occurs to a German mind that any one could be such a licensed libertine as to tread on grass. When one comes to America it takes some months to get into conformity with the dictates of the splendidly uniformed *modus operandi*. At the end of that time one feels as if one were sitting in the lap of the law. But, if you are not permitted to be a nuisance to your neighbor, neither are your neighbors permitted to be a nuisance to you. The soft stillness of the nights means that the piano is legally suppressed, and dogs are liable to arrest if they once bay the moon. There is no cat music and no black and white cats, or of any other color, darting among the shrubbery. Even the phonographs may only bellow within bounds. No whistles are allowed to blow. There are no bells, except the soft, deep toned cathedral chimes. The bright, smokeless atmosphere of Berlin is not nature's free gift, but a result of restrictive legislation. Life is organized for the community. All hat pins must have "safeties" on the points to prevent gouging out any one's eyes. And even the children, the alert little citizens, seem to possess a resolute eagerness to obey. The youth is frolicsome, but admirably well behaved. There are no travesties of fire escapes and no grimy streets, and there seems to be no yearly dole of deaths paid to that modern minotaur, the automobile, though the Kaiser runs his machine lick-et-ty-cut.

Contrast the noiseless city beautiful of the above description with some—the most, in fact—of the cities of America, with their perpetual crashing sounds of the elevated, subway or surface traffic, producing shattering results upon delicate and sensitive nervous organisms, to say nothing of the hideous ugliness of their utilitarian architecture (!) It is time "the seed of the new race" swallowed some of its youthful pride and awakened to some of the superiority of older races in matters needful for its own welfare.

We know that everything the writer says is true. That is why we publish the letter in our columns. It will explain in a measure why so many of our students who go to Berlin are loath to return even to their homes.

Moral: Improve the living conditions in American cities where noise is rampant and where cultured men and women must suffer in impotent silence.

JUST ASK THEM.

Let some one ask a few of the traveling lecturers on musical generalities to name the relative minor of C major, to tell in detail the plot of "Götterdämmerung," to give the key of Weber's "Oberon" overture, and to sing, whistle, hum or play three melodies from the nine symphonies of Beethoven. In fact, let some one challenge the aforementioned vague talkers on subjects of which they know nothing to answer any question at all concerning the elements of practical music.

It is reported that Ermanno Wolf-Ferrari has just finished another grand opera called "Honi Soit." The plot is said to deal with an historical garter episode in Paris.

KREISLER'S VIOLIN ART.

Violin playing of rare tonal beauty, musical sobriety and true poetical insight was that made manifest by Fritz Kreisler on Tuesday afternoon, November 18, at Carnegie Hall, when the famous artist attracted a vast audience which followed his every stroke of the bow with unflagging interest and applauded him to the echo.

Not often has New York heard a fiddle sing with such eloquence as Kreisler cajoled from the thing of wood and catgut. He was at his best, and what that means, only superlatives can express. They shall not be used in this place, however, as all the adjectives of praise have done yeoman service for years past in describing the playing of this violin master who each time that he comes to us seems perfect and yet at his next visit is unquestionably bigger, broader and better as an artist.

Kreisler possesses all the qualifications which violin connoisseurs deem necessary to make up the sum total of greatness. His bowing has agility, energy, authority. His tone is capable of all the dynamic gradations from delicate pianissimo to volume so powerful that only one or two other fiddle players of note succeed in duplicating it. Temperament never is lacking in the Kreisler performances, and his musicianship needs no critical emphasis at this late day to give it rank of an impressive kind. He appears to have assimilated everything in violin literature and to have made it peculiarly his domain. The listener never thinks of Kreisler and his instrument as factors apart. They seem to be one, so obediently, so perfectly does the inanimate medium carry out the wishes of the player and reflect his lovely conceptions of the masterpieces.

From Bach to Paganini is a far cry technically and musically, but Kreisler spans the ages and the styles as easily as he does the massive chords in the German master's works and the dazzling octaves in the compositions of the Italian. Bach was represented by his E major suite, delivered with noble tone and elevated sentiment, and Paganini figured with three of his caprices, in which Kreisler exhibited all the dynamic nuances, rhythmic piquancies and virtuoso feats that even the boldest musical fancy could conceive.

Between the two extremes aforementioned came other compositions of all sorts and schools—a "Grave," by Wilhelm Friedemann Bach; "La Chasse," by Cartier; Chanson Louis XIII and "Pavane," by Couperin; "Prelude" and "Allegro," by Pugnani; "Sarabande" and "Allegretto," by Corelli; variations by Tartini; "Melodie," D minor, by Gluck; Schumann's A major romanza; a Mozart rondo in G major, and Kreisler's own fascinating "Caprice Viennoise," which now has become a standard titbit for violin, fully as popular in its way as Paderewski's "Minuet" for piano or Nevin's "Rosary" for voice—although the Kreisler work is infinitely more musical than the other two.

To expatiate on the appeal and beauty which Kreisler puts into his readings of the quaint old classics he has revived so effectively is another useless proceeding, for eulogy upon eulogy has been printed about the subject, especially as the rediscoverer of the ancient musical gems never gives a recital without including some of them in the program.

Whether or not Kreisler really unearthed the pieces in a Benedictine monastery, as has been claimed, matters very little. The MUSICAL COURIER never has believed the story, particularly as some of the staff of this paper are acquainted at first hand with Kreisler's propensity for perpetrating harmless hoaxes, musical and otherwise. All the Kreisler arrangements of the old numbers are provided with modern harmony in the solo setting and the accompaniment, and as the original music does not seem to be easily available, it is difficult to say

how much of the versions played by Kreisler belongs to the composers and with what share the clever adapter should be credited.

Whatever the true inwardness of the matter, the fact remains that Kreisler presents ideally the musical purity and exalted spirit which we like to associate with the music of such early masters as Pugnani, Corelli, Couperin and their fellows. Of the enticing Morceaux he rendered last week, a choice in the excellence of their performance would be difficult to make, although some tastes might have preferred the serene beauty of the W. F. Bach "Grave" and the Gluck "Melodie" (from "Orpheus") to the gayer diversions of Cartier's "La Chasse" (which had to be repeated) and the Corelli excerpts.

No distinctions were made by the hearers, however, and none needed to be made, so far as appreciation of Kreisler's art was concerned. It satisfied every musical and aesthetic demand and made his recital a matter of joy from beginning to end. In his case applause and encores do not enhance the measure of his success; his performances in themselves stand as the embodiment of musical triumph.

BACHAUS, A PIANO MASTER.

Wilhelm Bachaus is one of the most satisfying artists of his day and generation. He is a pianist pure and simple, in the best sense of the word, which is high praise: for to be a pianist of the Wilhelm Bachaus type is to be, in the language of Hamlet, "on man picked out of ten thousand." He is not an ambitious composer who forsakes his high



WILHELM BACHAUS.

rank as a triton among pianists to be a minnow in composition, and who limbers up his pen-stiffened fingers whenever he is compelled to play in public.

Nor is he a concert weary artist, past his prime, who goes about the land gathering in all the money his past reputation brings him, but whose work is uneven, capricious, and subject to the condition of his nerves and general health.

Wilhelm Bachaus is at present in the most perfect condition possible to a public performer. He

is still young, but not so young that he is immature. He is a man, but not yet old enough to have lost the youthful zest of playing in public. He has a magnificent technic which allows him to perform any composition in any manner and at any speed. He also has good judgment to control his technical facility and make it subservient to the exigencies of the composition, not allowing his fingers to run away with the music.

He has an excellent ear for tone quality, an ear which prevents him from forcing the piano beyond its capacity to produce beautiful sound. And, lastly, he has ample muscular reserve power which makes him appear to be absolutely at ease in the most exacting passages.

His recital at Aeolian Hall, New York, on Wednesday afternoon, November 19, was delightful from first to last. In the genial, square cut, healthy overture of Bach, transcribed for piano solo by Saint-Saëns, Bachaus was frank and manly, playing with a full round tone and vigorous rhythm.

In Beethoven's impassioned and moody sonata his style was chaste, though infused with warmth and sympathy. What he accomplished in this sonata can be appreciated only by those who are familiar with the cryptic work and who know how meaningless so many of the passages are when played without the thousand and one details of accent, phrasing and elasticity of tempo which distinguish Wilhelm Bachaus in the classics.

Schubert's "Wanderer" fantasia belongs for the greater part to the same school of piano technic as the Beethoven sonata. But when Schubert, every now and then, added a romantic touch and a lyrical melody altogether different from the more remote and sacerdotal themes of Beethoven, Wilhelm Bachaus changed instinctively to a coquettish and insinuating manner of interpretation which was almost feminine in its persuasive charm.

His playing of Chopin was extraordinarily fine, especially as he is, presumably, a Teuton in whose veins there is no drop of Slavonic blood and whose heart is not oppressed with that vaunted Polish "zal." The waltz and the etudes were surely as splendid examples of true Chopin playing as it is possible to have. In the Liszt rhapsody, caprice and waywardness ran riot, and the audience burst into uncontrolled applause some measures before the end. The recital was one of the most enjoyable treats of the musical season, and Wilhelm Bachaus dwells on a still higher plane in the estimation of the MUSICAL COURIER than ever before, if that is possible.

More than a word of praise is due to the Baldwin piano which served the artist so admirably on this occasion. It sounded like the well placed voice of a singer who gets a free and open tone, devoid of that hollow and cavernous sound which mars so many voices and pianos. This Baldwin piano seemed to combine the rapidity of speech and consequent clearness of passage work of the European piano, with the massive sonority which distinguishes the best American pianos.

At the same time it is certain that Wilhelm Bachaus could prove himself a superb artist on half a dozen of the leading pianos of the United States.

The complete program of this unusually enjoyable recital follows:

Overture from twenty-ninth cantata.....Bach-Saint-Saëns
Sonata, op. 111, in C minor.....Beethoven
Fantasie, op. 15, in C major ("Wanderer").....Schubert
Waltz, op. 34, in A flat.....Chopin
Three studies, op. 25, in A flat, F minor, F major.....Chopin
Three mazurkas, op. 59, in A minor, A flat, F sharp minor.....Chopin
Nocturne, op. 55, No. 2, in E flat.....Chopin
Polonaise, in A major.....Chopin
Scherzo, in C sharp minor.....Chopin
Twelfth Hungarian Rhapsody.....Liszt

Lest we forget, now that the Verdi celebrations are over—Giuseppe Verdi was a great opera composer.

DEATH OF MARCHESI.

London, November 18, 1913.
(By Cable.)

To the Musical Courier:

Mathilde Marchesi died two o'clock morning, November 18.

KAEMANN.

The passing of Mathilde Marchesi, née Graumann, wife of the late Cavaliere de Castrone (Marquis Della Rajata), was a shock to thousands of musical persons everywhere, for Mathilde Marchesi's name was one to conjure with in the vocal world, where it stood as a synonym for what is best in the singing of some of the greatest artists known in musical annals. Although Marchesi had reached the venerable age of eighty-seven, until very recently (1912, to be exact, when she joined her daughter Blanche in London) she appeared to be so completely in possession of all her mental and physical faculties that her family, friends and pupils believed she would live almost as long as her famous teacher, Garcia, who died a few years ago after reaching the century mark.

Marchesi had lost with advancing years none of the brilliancy of mind, incisive intelligence and rare nimbleness of wit which characterized her throughout life, and for that reason all those who came in contact with the keen eyed, vivacious old lady, and noticed with amazement how she kept up to the spirit of the day, nay, of the very hour, had begun to regard her as being possessed of a lease of life something more than ordinarily mortal.

The only sign which she gave of the pressing of Time was a slight deafness; but not even to herself would she ever admit its existence.

In spite of her Italian name and her French sympathies and long Parisian residence, Mathilde Marchesi was a German named Graumann, and born at Frankfurt-on-the-Main, March 26, 1826. She studied under Nicolai in Vienna, and with Manuel Garcia in Paris, later appearing on the concert stage in London and at various cities on the Continent. She was praised by all the critics for her faultless method of tone production and for her exceptional musical intelligence and finish of phrasing, but nowhere is there any record that Marchesi ever possessed a phenomenal voice or roused audiences into hailing her as one of the world's great singers.

In 1852 she married the Marquis de Castrone (the couple had ten children, of whom Blanche is the only survivor), and taught singing at the Vienna Conservatory from 1854 to 1861. Then it was that she discovered her ability to do for others what she had not succeeded in accomplishing for herself, and thereafter she abandoned public singing and devoted herself exclusively to making great singers of many of the talented pupils who flocked to her as soon as her uncommon pedagogical prowess became a matter of world wide knowledge.

Of course, Marchesi's fame was not accomplished at once, but its foundation was begun when she moved to Paris after her Vienna experience, and it grew ever stronger throughout her later career in Cologne (from 1865 to 1868) and during a further residence in Vienna of some years, and her final return to Paris, where she then remained until her final move to London.

During the marvelously successful period of her career in Paris, Marchesi gave to the vocal world such famous singers—to name only a few—as Trebelli, Kraus, Nevada, Emma Thursby, Esther Palliser, Antoinette Sterling, Frances Saville,

Gerster, Melba, Julie Weyman, Eames, Calvé, Sibyl Sanderson and countless others, all of rare degrees of excellence. Scores of well known singers who were not in the strictest sense Marchesi pupils, used to "coach" with her at stated intervals, and, in fact, it was a peculiarity of most of those who had studied with her at some time to return to the great teacher every year or so for vocal polishing, critical advice and general artistic overhauling.

There were not lacking those who belittled Marchesi's achievements and, besides emphasizing the fact that she seemed able to develop only lyrical singers of the soprano timbre, even went so far as to declare that she ruined more voices than she made. Those matters need no arguing here, for similar complaints are on record about most of the successful teachers, and generally are found to emanate either from rivals in the same field, or from pupils who have not made the career they set out to achieve. Marchesi also drew down upon

of imparting the highest degree of artistic finish to the singing of her pupils, who receive from her the final polish, the artistic consecration as it were, and the brilliancy of absolute technical mastery. There is nothing that she does not know about voice placing, management of throat, enunciation of text, delivery and technical and poetic conception of the content of any piece of vocal music. In the department of coloratura she never has had a superior as a teacher."

Marchesi numbered most of the world's greatest men and women in all walks of life as her warm admirers and friends, and her home in Paris formerly was a salon where they crowded gratefully whenever she gave one of her unforgettably brilliant musicales or receptions. Massenet, Saint-Saëns and other composers of high rank considered it an honor to be asked to accompany their compositions at such times, and Marchesi's autograph album was filled with the compliments and tributes of the distinguished guests who visited her salon. She knew also Gounod, Auber, Rossini, etc.

Marchesi wrote "Vocalises" and exercises which have become standard pedagogical works and are practised daily by thousands of singers all over the world. She also displayed unusual literary ability in an autobiography published some years ago.

In spite of her strictness with pupils, her sharp tongue where their shortcomings were concerned, and her exactness in money matters—she never was a cheap teacher—all who knew Marchesi well learned to prize her innate kindness and her generous self denial when she had a chance to exert both in behalf of real talent or unusual ambition.

She leaves behind her a brilliant record as one of the successful musical women of the world.

For a number of years Blanche Marchesi has been carrying on the fine work whose basis she learned from her mother and teaches a large class of pupils in London, whose excellent achievements are the best proof that the famous Marchesi method will live and prosper.



EARLY PICTURE OF MARCHESI.



MARCHESI AND HER HUSBAND.

herself the enmity of Bayreuth and its adherents for her one time declaration that "Wagner's music ruins the voice," although personally she admired that composer's operas and lived to see that they could be sung as well as shouted or merely declaimed.

The Leipzig Neue Zeitschrift für Musik several years ago wrote an appreciation of Mme. Marchesi which may be quoted appropriately at this time: "The significance of Mme. Marchesi's art as a teacher of singing rests above all things upon her vast experience and her practical knowledge as a builder of voices; also upon her knowledge of the traditions of the old Italian method of bel canto. She possesses, beside, the rare gift of being able to develop a vocal organ technically to the highest point, to produce elasticity of the throat, and virtuosic control in delivery. Added to all this, she is an artist to her finger tips, and knows the secret

of imparting the highest degree of artistic finish to the singing of her pupils, who receive from her the final polish, the artistic consecration as it were, and the brilliancy of absolute technical mastery. There is nothing that she does not know about voice placing, management of throat, enunciation of text, delivery and technical and poetic conception of the content of any piece of vocal music. In the department of coloratura she never has had a superior as a teacher."

On Sunday afternoon, November 30, at Carnegie Hall, there will be given the first all-Wagner program of the Philharmonic Society's New York season. The selections are: Overture, "Rienzi"; overture, "Flying Dutchman"; "Tannhäuser's Pilgrimage," from "Tannhäuser"; prelude to Act III, "Lohengrin"; prelude and "Liebestod" from "Tristan und Isolde"; prelude, "Meistersinger"; "Ride of the Valkyries," from "Walküre"; "Waldweben," from "Siegfried"; "Siegfried's Rhine Journey," from "Götterdämmerung"; "Good Friday Spell," from "Parsifal," and "Kaiser Marsch." During the early part of this week the Philharmonic Orchestra is making a short tour, including appearances in Baltimore and Washington.

Breslau heard Moussorgsky's "Boris Godunoff" recently (premiere in Germany), but found the libretto and music to be heavy and unedifying.

GRAND OPERA IN NEW YORK.

No New Works Produced by the Metropolitan During the First Week of the Season, but "Masked Ball" Is Revived—Geraldine Farrar's Illness Causes Change of Bill in Brooklyn—Two Tenors Added to Metropolitan Forces—"Trovatore" at Century Opera House—Sunday Evening Concerts at Metropolitan and Century Establishments.

METROPOLITAN OPERA HOUSE.

"Magic Flute," November 19.

"The Magic Flute" is one of those delightful old operas, filled from beginning to end with the childlike simplicity and superstition of a hundred and fifty years ago. It has become extremely modernized from a mechanical point of view as it is now given at the Metropolitan, and the frequent changes of scene are now made rapidly and indeed, to the casual observer, almost magically. One is prone to wonder what Mozart would have thought about such a wonderful staging, both in the beauty of the scenes and in the mechanical perfection, such as the Metropolitan Opera House gives this work.

It is hard to imagine what the librettist and the composer could have intended when they conceived it, for, of course, these mechanical perfections were unknown in those days; and it is also difficult to imagine how the opera could have been successfully given, for, even as it is, with these rapid scene shifts, it is rather long, and with the old style scenic methods it must have been even more so; unless, indeed, they used absolutely simple means in those days and patterned their scenic effects more after the principles of the Shakespearean stage.

We have but two criticisms to make of the present staging at the Metropolitan Opera House: the first is that the scenes are too frequently shown in a very subdued light. It becomes extremely tiring to be constantly straining the eyes to discover the movements of the artists in this semi-darkness, and the mystery which this subdued light lends to the scenes soon ceases to be effective. Our second criticism would be the number of changes made with darkened curtain and darkened house. If the changes cannot be made instantly without the curtain being lowered, why should the audience be required to sit in the dark? There is, of course, no music during these changes of scene, as there is in the Wagner operas, and they become quite monotonous.

The performance last Wednesday evening was excellent and in some ways remarkable. From an orchestral point of view the only blemish noted was in the manner that Alfred Hertz greatly exaggerated the customary accents during the fugue. In certain parts of the house many of the voice parts of this fugue were absolutely inaudible except on the accented beat.

It is difficult to criticize a thing of this kind, because, of course, what may sound very bad in one part of the house may sound very good in another, but from the lower floor the fugue was certainly not what it should have been, and was a positive disappointment to those who love this exquisite Mozartian conception.

Vocally the trios of the "Three Ladies" were entirely spoiled by the excessive vibrato of the First Lady (Erste Dame), who was presumably Vera Curtis. A reasonable amount of properly used vibrato is perhaps not unpleasant, but when it becomes a never ending trill it is painful to listen to, and, of course, destroys anything like decent ensemble work in so light and dainty an effect as these trios offer. The voice of Lila Robeson was very effective in the part of the Dritte Dame.

As Sarastro, Carl Braun gave an altogether excellent performance, his magnificent stage presence adding much to his effectiveness in this role. Frieda Hempel's singing of the Queen of the Night was exquisite. She was in perfect voice and her interpretation of the Mozart music was all that the most fastidious listener could desire.

In the role of Pamina, Emmy Destinn was fairly attractive, but there was nothing in any way remarkable about her interpretation or singing of the part. Jaques Urlus was never better than in the role of Tamino, both his singing and acting showing a complete mastery and understanding of the meaning of this part, and he gave it a depth and seriousness which are unusual and cannot be too highly commended.

It was a pleasure to listen to the splendid delivery of Putnam Griswold of the part of the Sprecher. Mr. Griswold brought out the seriousness of the role and sang it with a beauty and depth of tone that was delightful. The same praise is due to Lambert Murphy in the role of the First Priest. As to the two comedians, Otto Goritz, in the part of Papageno, and Albert Reiss as Monostatos, they were sufficiently amusing to satisfy entirely the public. It may be mentioned that Mr. Goritz took many liberties with the spoken text as it appears printed in the Metropolitan Opera House libretto.

"Boheme," November 20.

That "Boheme" should be a successful opera cannot be wondered at, for the libretto is full of that genuine human

heart interest which will hold the public until gradually, with time, the music shall become old fashioned, and the potent charm of the work die out. But on hearing the opera many times one gradually gets the impression that there is a certain monotony in Puccini's score. There are but few high lights. It flows along smoothly and prettily, with many attractive melodies; but there is altogether too much of the flowing octave melody between cello and violin or some other similar combination. As they say in German, "It lacks salt and pepper." At the same time it is an art work of particularly high class and deals with ideas and sentiments which we all secretly or openly admire; and few of us can resist an occasional longing to have known those good old times in Paris when art was written with a big A and poverty was romantic rather than pitiful.

The performance of this opera last Thursday evening, November 20, at the Metropolitan Opera House, brought forward a new tenor in the part of Rodolfo, viz., Giovanni Martinelli. It would be manifestly unfair to give any



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GIORGIO POLACCO.

sweeping criticism of Mr. Martinelli after a single hearing in these more or less trying circumstances. One can imagine very easily what a strain it must be on even the most self contained of artists to appear for the first time before the fastidious and spoiled audience of the Metropolitan.

Mr. Martinelli possesses a remarkably beautiful voice, which, however, in Thursday evening's performance he brought forth in its full beauty and intensity only at rare intervals. One was impressed with the thought that there was something wrong with the emission, either nervousness, or a slight cold, or some sort of affectation which often veiled the real beauty which the voice possesses. His acting of the part was effective, though not strikingly dramatic. Lucrezia Bori in the role of Mimi gave a marvelous performance in every way. She was in perfect voice and her interpretation of the role was exquisite. Her appearance and makeup also added greatly to the effectiveness of the part. The other principals, including Bella Alten as Musetta, Andrea de Segurola as Colline, Antonio Scotti as Marcello, Antonio Pini-Corsi as Alcindoro and Adamo Didur as Schaunard, have all appeared here so often in these roles that detailed criticism would be superfluous in this place.

It only remains to add that the work was conducted in a most effective manner by Giorgio Polacco, who brought out all of the most delightful nuances of the score, following the interpretation of the various artists with consummate skill, and carrying along the chorus parts with a verve and go that proved delightful.

"Lohengrin," November 21.

It is interesting to observe in these days when we have become entirely accustomed to Wagner's heavy orchestration, that the voices often appear weak, not because they are covered by the heavy tone of the orchestra, but because the music itself, as Wagner wrote it for the voice parts, calls for a greater fortissimo than any human voice can

possibly produce. Much of it is what can only be described as "strong" music. It calls rather for the tone of trumpets and trombones than for the small power of even the largest of human voices.

This was brought strongly to mind at last Friday evening's performance of "Lohengrin" at the Metropolitan, and was particularly noticeable in the parts of Heinrich der Vogler, which was sung by Carl Braun, and Der Herrufer, sung by Carl Schlegel. Neither of these artists has a weak voice and yet their vocal organs sounded weak at times in these parts. Indeed, the voice of Carl Schlegel sounded weak at all times, as the voice of the singer who takes this role invariably does. Such music cannot be properly sung by the human voice. Carl Braun's magnificent presence renders the role of the King particularly effective, and his interpretation of the part, combining as it did majesty, dignity and yet a strong fatherly feeling and pity for Elsa, is exactly what Wagner intended when he conceived the part.

Jaques Urlus was as effective as he always is in the part of Lohengrin. Olive Fremstad shows the wear of her seventeen years of stage activity, but in all those seventeen years she has never succeeded in learning how Elsa should be sung or acted. She is nevertheless a favorite with the public. Her stage partner, Hermann Weil, as Telramund, was splendidly dramatic and gave a most effective impersonation of the role.

As for the other artists on the program, they have all been heard in their respective parts so frequently here that comment is unnecessary. The one exception to this is Margarete Ober, who made her first appearance in America at this performance and made a most decided hit with the public. The most spontaneous and hearty applause of the evening greeted the presentation to her of flowers after the second act. Frau Ober possesses a voice of magnitude and of great beauty, particularly on the high notes. It shows some weakness in the lower register. As an actress she is unusually gifted. Her interpretation of the role of Ortrud was impassioned and strong in the highest degree. She will be a welcomed addition to the ranks of the Metropolitan Opera Company.

"Lohengrin" was generally well conducted, but there were some passages where there appeared to be a lack of understanding between the musicians behind the scene and those in the orchestra, and a disagreeable clash was the result.

It may be added that the opera was scheduled to start at a quarter of eight, but the curtain did not rise until eight. In spite of this fact, people were constantly coming in during the first few moments, so that the soft and delicate prelude was practically inaudible. The same was true of the prelude of the second act. That is very annoying and some means ought certainly to be taken by the management of the company to stop it.

"Masked Ball," November 22 (Matinee).

It is understood that the revival of "The Masked Ball" at the Metropolitan Opera House on Saturday afternoon was in honor of the centenary of Verdi, though it is hard to conceive in what manner it may be an honor to the great Italian master to revive at this time a work that has proved to be a failure, that has not stood the test of time, as have some of his other works. The opera is weak in plot and construction, and contains only a few musical numbers which are even moderately successful, lacking entirely any single number which is an unqualified success. It goes without saying, however, that this work was given every chance of success at the Metropolitan, having a production which was nearly perfect in most of its features. The cast included Enrico Caruso as Riccardo; Pasquale Amato as Renato; Emmy Destinn as Amelia; Margarete Matzenauer as Ulrica; Frieda Hempel as Oscar; and Vincenzo Reschiglian, Andrea de Segurola, Leon Rothier, Angelo Bada and Pietro Audisio in the lesser parts. The opera was conducted in a masterly manner by Arturo Toscanini.

Riccardo is a role which is eminently well suited to Caruso's mature powers, although one is led to regret that he had not more striking musical numbers on which to use them. One of the best things in the work—the scene in the first act between Riccardo and Oscar—was done by Caruso and Frieda Hempel and chorus in a most charming and artistic manner. Frieda Hempel was a most delicious little "page," and although the role is a rather small one, there are some attractive musical passages in it and she made much of them. Caruso, in his great aria in the second scene of the first act (or in the second act, as the program had it, not being in accordance with the libretto) and in the final death scene, was superb. Emmy Destinn was a pathetic though not highly dramatic Amelia, and her voice was particularly effective on the low notes which the music frequently affords. But the music of this role is all bad, and it is impossible for an artist to make much of it. The great love duet between Amelia and Riccardo in the second act is musically so entirely lacking in inspiration that even Caruso and Destinn could make nothing of it.

Matzenauer as the Witch has but one short scene, but was in splendid voice and made of this part all that could

be made of it. In the role of Renato, Amato was most effective in his acting, and was in his usual fine form; he won a great success with his aria in the last act, his manly appearance adding much to his effectiveness in this role.

The only criticism that could be made of the orchestral part is that at times the brass was too loud, overshadowing the voices. The opera was magnificently staged, the setting for the first act being most original, and that of the second act, the forest scene, one of the finest that has ever been shown on the stage of the Metropolitan.

"Masked Ball," of course, is an opera written in Verdi's earlier style, and it contains many absurdities and crudities. In the second act, where the chorus enters and finds Renato making love to his wife by moonlight, their laughter as interpreted by Verdi's music is positively ridiculous; and in the passage in the next act, where Renato draws the lot which places in his hand the task of killing Riccardo, the tympani passage is so exaggerated as to be almost ludicrous. But the worst thing about the opera, musically speaking, is the mere fact that it lacks any real depth of inspiration.

Is it the proper time in this article to criticize the management of the opera house for the excessive lengths of the entr'acts? The opera started at 2.05 and the first scene of the first act ended at 2.25. That is, there were twenty minutes of opera. Then followed twenty minutes of entr'act, the next scene starting at 2.45. This ended at 3.15, and the entr'act lasted until 3.38, which is twenty-three minutes, according to our mathematical calculations. The next entr'act lasted from 4.12 until 4.35, which is again twenty-three minutes, and there was then a change with lowered curtain, but dark house, lasting five minutes. That seems to be an excessive amount of entr'act in comparison with the actual length of the opera itself.

BROOKLYN ACADEMY.

"Boheme," November 22.

Brooklyn's season of opera by the Metropolitan organization opened with a change of bill from "Faust" to "Boheme," due to the illness of Geraldine Farrar, who was cast for the role of Marguerite in Gounod's popular production. "Faust" will be performed next Saturday evening, at the Academy of Music.

The spacious and beautiful opera house in the Academy held a large and brilliant audience on Saturday evening when Puccini's score and the doings of the poverty stricken Bohemians served to hold close interest, due in no small measure to the efficient cast and Conductor Giorgio Polacco's painstaking and inspiring baton work in behalf of the orchestra and the forces behind the footlights. Polacco conducted in masterly style, never failing to preserve at all times a perfect adjustment and proper balance of tonal effects.

Itallo Cristalli, the Rodolfo, made his initial bow to an American audience on this occasion, and the newcomer to the Metropolitan Opera Company's tenor department was accorded a rousing reception following the well delivered "Narrative" in the first act; in fact, it was some little time before the audience would permit the opera to continue in its smooth course. Cristalli has a voice of considerable sweetness, and while not overly powerful, carries well even against orchestral fortissimo passages. Cristalli's makeup depicted a Rodolfo some ten or a dozen years older than the poet hero of "Boheme" is usually revealed to us; at least that is how he appeared to the writer of these lines. But the new tenor won an immediate place in the estimation of the Brooklynites, and that certainly is saying a great deal in his favor.

Lucrezia Bori, as Mimi, was a delight, both vocally and histrionically; the winsome and charming Spanish prima donna is an ideal impersonator of this pathetic role, and her success in conservative Brooklyn was as complete as it was richly deserved.

The balance of the familiar "Boheme" cast was as follows:

Schunard	Adamo Didur
Benoit	Paolo Ananian
Parpignol	Pietro Andino
Marcello	Dinh Gilly
Colline	Giulio Rossi
Alcindoro	Antonio Pini-Corsi
Musetta	Bella Alten
Sergente	Vincenzo Reschiglian
Conductor, Giorgio Polacco.	

Metropolitan Sunday Concert, November 23.

The first Sunday evening concert of the season at the Metropolitan Opera House was an odd mixture of excellent and mediocre work. The first number, overture "Flying Dutchman," went splendidly and was received with real enthusiasm. In the next orchestral piece, the "Peer Gynt Suite," the first three parts were given in a fashion which it would be hard to improve upon, whereas the last division left much to be desired. Of Richard Hageman's interpretation of the "Rhapsody Espana" of Chabrier, little may be said in praise. The leader seemed to miss the entire spirit of a really gay and rhythmic theme and was

unable to give the melody the neat sharpness of outline it should have.

Lambert Murphy's rendering of the Massenet aria was worthy of this fine tenor's ability. Dinh Gilly sang with his usual confidence and was cordially received, as he deserved. The hit of the evening was won by Lucrezia Bori, whose work showed conviction and earnestness—and also feminine confidence in the power of her charming manner. Her voice was particularly good in the aria from "Don Pasquale," and in the duet with Mr. Gilly she had no difficulty in matching his volume of tone when necessary.

The complete program follows:

Overture, The Flying Dutchman	Wagner
Orchestra.	
Aria, Vision Fugitive, from Herodiade	Massenet
Dinh Gilly.	
Aria, In quelle trine morbide, from Manon Lescaut	Puccini
Lucrezia Bori.	
Aria, Voir Griseldis, from Griseldis	Massenet
Lambert Murphy.	
Suite, Peer Gynt	Grieg
Orchestra.	
Rhapsody Espana	Chabrier
Aria from Don Pasquale	Donizetti
Lucrezia Bori.	
Duet from Rigoletto	Verdi
Miss Bori and Mr. Gilly.	
Aria from The Tales of Hoffman	Offenbach
Dinh Gilly.	
The Ride of the Valkyries	Wagner
Orchestra.	

CENTURY OPERA HOUSE.

"Trovatore," Week of November 17.

The work given by the Century Opera Company last week was Verdi's "Trovatore" and on hearing this opera which is just beginning to become old-fashioned after all these years of wear and tear, one is impressed with the thought that if only the libretto of it could be revised so as to give fewer changes of scene and condense the whole into, say, three ordinary length acts, it would be very much more effective. The same is true of many old works. One finds it tiring to have the curtain go up for the sake of just a chorus or a solo or some short dramatic scene which lasts no more than ten minutes, and then to have to sit through a long tiresome entr'act.

The music of such an opera would be infinitely more effective if carried straight through the evening as in more modern operas, and it is quite certain that a work like "Trovatore" or "Lucia" or any of those old productions could be revised so as to be just as effective and infinitely

more attractive. It makes very little difference whether a man stabs himself to death in a graveyard or in a palace, or whether the lovers sing their duet in the moonlight on a tower or in a cellar. Who will be the brave operatic manager who will dare to interfere with tradition which reveres the good old standbys and substitute modern for antiquated methods?

With the exception of Henri Barron in the part of Manrico, this opera was given by the regular cast of the Century Opera Company with Lois Ewell and Ivy Scott alternating in the part of Leonora, and Walter Wheatly alternating with Barron in the tenor role. It is regrettable that Miss Ewell should use so little taste in her makeup. This has been noticed not alone in this opera but in several of the others in which she has appeared this year. Why does not her teacher, Mr. d'Aubigne, who gave her such an excellent voice training and stage manner, or some other friend who sees her as she appears at the Century Opera House, call her attention to this matter? She is such a good artist, so entirely competent as an actress, and with a voice of such good quality and excellent training, that it is really a pity that her great effectiveness should be mitigated against by this mistaken idea in the matter of makeup.

It is hard to say which of the two is the better actor, Morton Adkins or Louis Kreidler. In the role of the Count di Luna they certainly carried off the part with great effectiveness. Mr. Kreidler possesses a baritone voice of truly great beauty and robustness. . . . It was noticed again this week that the opening performance was less well attended than the others. Beginning with the Wednesday matinee the house was almost entirely sold out for the entire week. The opera was most effectively conducted by Carlo Nicosia, who is rapidly winning favor with the public and is proving himself to be an artist of high merit.

Century Opera Sunday Concert, November 23.

For the Sunday evening concert a performance in concert form of "Samson and Delilah" was provided. This opera, or oratorio, if one prefers to call it so, is just as effective without scenery and costumes as with them. All of the principals of the company appeared in this concert performance, and Mr. Bergman, who sang the Samson role in the last act, was particularly effective. It is regrettable that he is not more often heard in the Sunday night concerts, as he has many friends here and many admirers whom he has won by his effective art during the few months of his residence in New York.

GRAND OPERA IN MONTREAL.

Fourth Season Brilliantly Inaugurated at His Majesty's Theater—Kathleen Parlow, Soloist at the Wednesday Afternoon Symphony Concert.

Montreal, November 23, 1913.

The newly formed National Opera Company, of Canada, with Max Rabinoff as its managing director, opened Montreal's fourth consecutive season of grand opera at His Majesty's Theater, last Monday night, November 17, with Ponchielli's "La Gioconda."

If one is to take the opening week's performances as a criterion, it is safe to predict a brilliant season, artistically at any rate, for Mr. Rabinoff's organization. He has spared neither pains or money to give us operatic fare of a high standard, and the only thing needed now is sufficient support by the Montreal public to make the financial end a success. The new management has taken the utmost care to gather together a company in which every department is fully capable of carrying out its duties in the best possible manner.

There are many new faces and few old ones, Mmes. Ferrabini, Claessens, Ingram, Messrs. Marti, Cervi and Jacchia being the only members who were engaged from last season's company. But the newcomers include artists widely known both in Europe and America, among whom may be mentioned Marie Rappold, Helen Stanley, Luisa Villani, Ada Casutto, sopranos; Rosa Olitzka and Jeanne Gerville-Reache, mezzo sopranos; Giovanni Farno, Giuseppe Gaudenzi, Mishaska Leon and Leo Slezak, tenors; Edmond Roselly, Max Salzhinoff, Jose Segura-Tallieu, baritones, and Giovanni Martino, Gaston Rudolf, basses. The orchestra has been strengthened, and will be conducted by Alexander Savine, Signor Jacchia and Adolf Schmid. All three are musicians of high standing, and may be safely trusted to produce the best results.

The policy of the new management is somewhat different from that of preceding seasons. The duration of the season will be but eight weeks as compared with twelve last year. There will be a Wednesday afternoon concert by the orchestra each week, at which will appear an instrumental soloist; we are promised such artists as Harold Bauer, Wilhelm Bachaus, Kathleen Parlow (a review of whose playing is given below), and others. Instead of the Saturday popular concert a matinee performance will be given. Another addition, and one which will doubtless

add much pleasure, is the corps de ballet, under the direction of Sergei Morosoff. Ethil Gilmore, a Canadian, has been engaged as premiere danseuse. In this department as a special feature we are promised a visit from Anna Pavlova and her Russian company of dancers. I have thought it necessary to give this short outline of the National Opera Company's strength, and it is earnestly hoped that the public will generously support what is certainly the most gigantic musical undertaking ever launched in Canada.

"Gioconda," November 17.

As stated in my night letter of Monday last a large audience saw the performance of "Gioconda," and the general verdict was that Mr. Rabinoff fully lived up to his word in regard to his company's qualities.

It is seven years or more since "Gioconda" was last seen in this city, and therefore it must be looked upon more in the shape of a novelty, but it is doubtful if a better choice could have been made for the opening performance. Spectacular, dramatic, abounding with exquisite melodies, and stirring choruses working up to climaxes of tremendous force, this opera was just the one to test the capabilities of the company. And it came through with flying colors. Allowing for a slight over eagerness to make a good impression the performance was a truly great one. The individual work was excellent and the general ensemble, barring one or two places, was equally good. To Jose Segura-Tallieu must be awarded the honors of the evening. This artist who was making his American debut, gave a wonderful characterization of the police spy Barnaba, and his voice, a rich resonant baritone, was a source of delight at all times. He has sung with the Moscow Opera Company with the Ecoles Francaises at La Scala, and at the opera house in Buenos Aires, and his success here, judging from Monday's performance, is assured. Marie Rappold, in the title role, displayed a voice of lovely quality. The Laura of Maria Claessens was thoroughly satisfying. Her work last season has established her as a favorite in Montreal, and she strengthened that reputation still more as Laura. Her acting

is always spontaneous and her method of singing of the very best. La Cieca was sung by Rosa Olitzka. Giovanni Farno (Enzo) displayed a tenor of beautiful if somewhat delicate timbre. His histrionic ability is large and he was entirely free from the stiffness and artificiality which so many grand opera tenors suffer from. The Alvise of Giovanni Martino was rather cold, but his voice is an excellent basso.

It is not always the artist on the stage who achieves the biggest success of an operatic performance, and Signor Jacchia proved this by his wonderful conducting. The score teems with opportunities for rich coloring effects, and Signor Jacchia did not lose sight of any. The Dance of the Hours by the ballet created a storm of applause from the spectators, and added much to the already brilliant production. The settings were lavish. Altogether it was an auspicious opening, and as I said before, only needs public support to make the season an absolute success.

"Madame Butterfly," November 18.

An audience which not more than half filled the theater saw Puccini's "Madame Butterfly" given one of the very best presentations seen in this city. In fact, I cannot recall a better one. As is to be expected, the success of the opera rests almost entirely upon the interpretation of the title role. Luisa Villani had a difficult task before her, first she was making her Montreal debut, and secondly she had to equal the butterflies of such artists as Ferrarini, Carmen Melis, Alice Nielsen, and Geraldine Farrar. She possesses the figure, the voice, the dramatic knowledge, the intellect, and the combination of these powers used as she uses them produced a study of the role which was above criticism. The opera itself does not improve with closer acquaintanceship; there are some beautiful arias and duets, but the score is often thin and uninteresting. However this particular performance did not pall on account of the remarkable Butterfly and remainder of the cast. Signor Guadenzi, who sang here once or twice last season, was the Pinkerton and gave his usual splendid interpretation of the role. Segura-Tallieu as Sharpless was absolutely satisfying in every respect, and the Suzuki of Elaine de Sellem leads us to believe that great things may be expected of this artist before the season is through. Alfredo Graziani was the Goro, acting and singing well. His facial makeup was not quite Japanese enough, and without the costume he could have passed as a white man. Jacchia conducted, and his familiar reading of the score needs no comment, save that it was as capable as ever. It might be interesting to note that the child Trouble is getting bigger every year, and it is time a smaller one was found. Cio-Cio-San has quite enough to do without having to lift such a weight as this Trouble must be by now.

Symphony Concert, Wednesday Matinee.

The innovation of a Wednesday afternoon symphony concert is somewhat of a venture, but it promises to be successful, as a good sized audience was on hand to hear it. The orchestra under Jacchia played three numbers, overture to Verdi's "Nabucco," Marche Militaire, Schubert, and intermezzo from "L'Amico Fritz." Their work in the Verdi and Mascagni numbers was good, the string and brass sections being especially effective. The soloist was Kathleen Parlow, violinist. There are few violinists that I have heard who can thrill me so much as Miss Parlow does. The wonderful tone, the broad style, the consummate ease with which she performs passages of tremendous technical difficulty, place her among the front rank of her profession. Two years ago she made her debut here at this very theater and caused a sensation, but she has gone far along the road of fame since then, and the reasons for it are her great genius and artistic principles. She played the A minor concerto of Saint-Saëns, a nocturne by Hubay, Hungarian Dance, Brahms-Joachim, and polonaise in A major, Wieniawski. The big tone she got in the opening and closing movements of the concerto was astonishing, and the andante was a delight. Her soft playing showed to its best advantage in the Hubay nocturne, the Brahms Hungarian dance revealed her humor, and the terrific polonaise of Wieniawski her wonderful technic, which however is never allowed to obtrude itself to the sacrifice of tone. She never uses this power just for the sake of dazzling her audience, but nevertheless it is there and ready for use when needed. She was recalled several times and gave an encore Schubert's "Moment Musical," arranged by her teacher, Auer. Charlton Keith at the piano was an able accompanist.

"Thais," November 19 and 21.

The performance of "Thais" introduced some new artists, including Helen Stanley, who was much heralded last season in the Chicago Opera Company as a brilliant artist, but she quite surpassed anything I expected. Her great personal beauty, histrionic talent, and glorious voice, three qualities which are needed more in Thais than perhaps any other role, makes her Alexandria courtesan a great interpretation. Her voice is at all times exquisite, clear, with a faultless production, and the ease with which she takes high notes is delightful. There is no harshness, no

forcing the voice, but she merely lets the tone come out freely. The mirror song was magnificently rendered, and the applause delayed the performance for a few minutes. M. Roselli made his first appearance as Athanael, and made a good impression, both by his singing and acting. Mishaska Leon as Nicias had but little to do but, gives promise of doing good work in a bigger role. Edna Hoff and Gertrud Karl as Crobyle and Myrtale displayed voices of pure quality, their passage in thirds off stage in Scene II, Act I, being well sung. Stella de Mette in the small role of Albine was satisfactory. This performance introduced a new conductor to Montreal in the shape of Alexander Savine, late of the National Opera Company, in Belgrade, Servia. M. Savine deserves credit for the able manner in which he handled his forces. It was a creditable debut. The famous "Meditation" was not so well played as at last year's performances of this opera, the concertmaster evidently suffering from a fit of nervousness. This number, which never fails to receive tremendous applause, only drew a moderate amount. The ballet again appeared and were well received.

"Madame Butterfly," November 20.

The only feature of this opera's repetition was an improvement in the size of the audience. Outside of Monday night, only fifty per cent. of the theater has been occupied at the other performances, but M. Luisa Villani's fame from her first appearance was evidently noised abroad and the result was a larger attendance. This artist achieved an even bigger success than on Tuesday night, and with the other members of the company in good form, gave a memorable performance.

One change has been made in the week's repertoire, which will also be carried out for the remainder of the season. The Wednesday afternoon symphony concert is to be done away with and the Saturday matinee will replace it. The double bill of "Cavalleria Rusticana" and "The Secret of Suzanne" for this week's Saturday matinee has been postponed until next Wednesday night, and next Saturday afternoon will see the second symphony concert with Bachaus, the pianist, as soloist. This should prove a wise change, as many people are unable to attend the Wednesday concert who would certainly go on Saturday.

"Gloconda," November 22.

Except for the role of Gioconda the cast remained unchanged from Monday night. Ada Casutto replaced Marie Rappold. Her performance was on the whole a good one, although the voice itself is not exceptionally beautiful. The quality of the upper register is clear but cold and sometimes piercing in effect. She was the recipient of much applause, however, and received a large bouquet of flowers at the close of Act III. Mme. Claesens gave another splendid portrayal of the role of Laura and was also presented with a bouquet. M. Segura-Tallieu repeated his magnificent work of Monday, and the chorus, ballet and orchestra were at their best. The latter department has been coming in for some severe criticism at the hands of the local press, but on their showing last night deserve nothing but praise.

ORGAN COMPOSITION PRIZE.

Hillgreen & Lane, of Alliance, Ohio, offer to the American Guild of Organists \$100 as a prize to be awarded by the guild for the best organ composition. The competition is open to all American composers. Either of the following forms may be used:

- (1) (a) Andantino or Allegretto, 48 to 64 measures;
(b) Allegro (climax ff), 36 to 48 measures;
(c) Andantino (repeat), but varied in harmonization and figuration, 48 to 64 measures. A short coda is permissible. If compound time is used, the number of measures may be reduced.
- (2) (a) Andante or Adagio, 36 to 48 measures;
(b) Piu Mosso or quasi Allegro, 36 to 48 measures (climax ff);
(c) Andante or Adagio (repeat), 36 to 48 measures, but varied in harmonization and figuration. A short coda is permissible.

Manuscript with the pen name on it, and the same pen name on the outside of an envelope containing the real name and address, must be sent by or before March 15, 1914, to John Hyatt Brewer, 88 South Oxford street, Brooklyn, N. Y. The committee of judges for the American Guild of Organists: John Hyatt Brewer, chairman; William C. Carl, Clarence Dickinson. Manuscripts must be legibly written. The prize composition shall become the property of the guild. Composers desiring the return of their manuscripts must enclose stamps.

Egan's Cleveland Concert.

Thomas Egan, the Irish tenor, and his assisting artists, Lilian Breton, soprano; Anna Maria de Milita, harpist, and John Reilly Rebarer, pianist, are to appear at the Metropolitan Theater, Cleveland, Ohio, Sunday evening, November 30.

STOJOWSKI RECITAL

AT VON ENDE SCHOOL.

Distinguished Pianist Gives Invitation Recital to Crowded House—Modern Music at Its Best—Undivided Attention Is His.

Herwegh von Ende issued several hundred invitations to a piano recital by Sigismund Stojowski at the Von Ende School of Music, 44 West 85th street, New York, and that the invitations were appreciated was evident by the size of the audience, numbering two hundred people, filling the capacious salons to capacity. This was the program:

Sonata, F sharp minor.....	Schumann
Theme, variations and fugue in E flat minor.....	Paderewski
Legende.....	Paderewski
Nocturne, C minor.....	Chopin
Mazurka, C minor.....	Chopin
Ballade, F major.....	Chopin
Etude.....	List
Barcarolle.....	Rubinstein
Valse Caprice.....	Rubinstein

No pianist commands closer, more undivided attention than Stojowski, that poetic musical soul and great technician. Everything he plays is illumined with warm love for the music, and his attitude toward it encompasses the minds and hearts of his hearers. His is no "machine playing," but that of the devoted, soulful man of high intellectuality and deep expression. The consequence is he commands attention and retains it. The presence of many men in the audience was remarked; warm applause and undivided attention showed their interest. Distinguished musical and society people were present, heaping compliments on Director von Ende and pianist Stojowski; but the most sincere compliment of all was that no one stirred throughout the extended program.

Critics Agree on Eleanor Spencer's Art.

Flattering press criticisms on Eleanor Spencer's fine art are the general rule, and it is interesting to follow the reports of her numerous appearances and to see how unanimous the music critics are in praising the young American pianist. Observe some of her recent criticisms:

Miss Spencer won the unanimous approval of all who heard her. She is young, scarcely twenty-four, but mature in mind and masterful in her playing. She is certainly a pianist of unusually marked ability. Not only has she splendid technic, but she has also the rare gift of temperament, and there is in all her playing an individuality which gives it a place apart from the rank and file of her contemporaries. Her art seems to be that of a sincere devotee. Her conception of beauty is healthy and inspires respect and admiration, even when her proclamations awaken questionings.

Miss Spencer is a thinking musician; a dignified artist in whom feeling and intellect are happily and equally paired, such is the general attitude toward her art. By these attributes, with the music that she played to aid, she held her hearers intent and responsive to the end. . . . Altogether Miss Spencer's playing is remarkable. She is, indeed, one of the most masterful women pianists ever heard on a Pittsburgh concert platform.—Pittsburgh Dispatch, November 19, 1913.

As a result of her efforts last night and the warmth of the applause that greeted her, it is expected that Miss Spencer will return to Pittsburgh to play again.—Pittsburgh Chronicle Telegraph, November 19, 1913.

Miss Spencer's command of every resource is so complete that she plays without the slightest appearance of unusual energy or of threatened fatigue. This trait gives to her work a peculiarly agreeable quality. She possesses a rich tone which is not sacrificed in the most brilliant passages. It is always musical. Of soul stirring temperament she gave evidence. . . . Miss Spencer is young and her future will be watched with interest, as her audience found her a continued source of pleasure.—Pittsburgh Post, Pittsburgh, Pa., November 19, 1913.

Miss Spencer made an unusually good impression and whatever the audience lacked in size it made up in warmth. Beauty of phrasing and richness of tone were generally conspicuous; and in the largo there was very excellent legato playing. Miss Spencer is a pianist of unusual accomplishment and her future career is one which will be watched with great interest.—Pittsburgh Gazette Times, Pittsburgh, Pa., November 19, 1913.

Faultless technic, great charm of personality, sympathetic understanding of her work and fine musicianship were shown last night by Eleanor Spencer, pianist, at her recital in the Hotel Schenly. . . . Miss Spencer is young and has an equipment which will make her famous in a short time.—Pittsburgh Press, November 19, 1913. (Advertisement.)

Dambmann-Saenger Pupil Sings for the Blind.

Gurle Luise Corey, coloratura soprano, gave a delightful recital at Epiphany Hall, Washington, D. C., November 19, under the auspices of the National Library for the Blind. F. S. Hufty, a remarkable blind violinist, assisted, with Edith Keyes, accompanist. Following the recital, which included operatic airs, German lieder and modern American songs, Miss Corey declared the audience the most interested and attentive she had ever sung for. Her auditors remarked that they had never been so thrilled by music before. She has studied with Emma A. Dambmann and Oscar Saenger, of New York City.

PADEREWSKI HEARD IN RECITAL AT WASHINGTON.

Large Audience in Attendance—Friday Morning Club Concert—Musical Doings in the Capital.

1823 Lamont Street, N. W.,
Washington, D. C., November 21, 1913.]

Under the local management of Katie Wilson-Greene, the piano recital by Paderewski, Tuesday, November 11, at the New National Theater, drew the largest audience of the season, and it is reported that the box office receipts were larger than for any other affair of like kind.

Susanne Oldberg was hostess in her artistic studio, in the Belasco Theater, last Sunday, November 16, where a large and interested company was invited to meet for the last time before his marriage Robert Carey Stearns, violinist and composer. Franceska Kaspar Lawson, soprano, and Harris Franklin, pupil of Mme. Oldberg, were both in splendid voice, and added greatly to the enjoyment of the occasion, while the accompaniments of Lucy Brickenstein were most finished. Mr. Stearns began by playing two of his own compositions, "Nocturne" and "Bolero Caprice."

Inez Barbour, soprano, of New York, appeared as soloist before the Rubinstein Club, at its first concert of the season, in the ballroom of the Raleigh Hotel, November 15, and was warmly received and applauded for her excellent work. Miss Barbour gave the entire program.

Dr. E. S. Kimball, one of Washington's best voice authorities, has returned from a few months spent in New York, where he had a large class under his direction.

Felix Garziglia, teacher of piano at the Chevy Chase School, Madison Hall Seminary, and a large class at his home studio, is giving as much time as possible to his own practice, with a view of soon giving the concert or concerts which his friends have been so anxious to hear. But with his time so taken up by classes, this will be hard of accomplishment.

Helen Donohue DeYo, soprano soloist, has been engaged for the annual concert given by the Vaughan Class, Calvary Baptist Church. Anton Kaspar, violinist, will be the other soloist for the evening.

Gurle Luise Corey, coloratura soprano, assisted by Edith Keyes at the piano, gave a concert for the blind, at the National Library for the Blind, on November 19, which proved delightful and artistic.

Mrs. Hobart Brooks, music critic, accompanied by her daughter, Katharine, have returned from New York City, where they went to attend the wedding of their cousin, Mary Lodge McKee.

The friends of Elizabeth Reeside, daughter of Mr. and Mrs. Howard Reeside, are delighted that she is firm in her determination to gain her way through fitness and hard work. Under the coaching this past summer of Mr. Waller, of Boston, Miss Reeside has made rapid advancement. She will leave soon for Boston to spend the winter and be under the guidance of Henry Russell, of the Boston Opera Company.

A most interesting addition to the Washington music colony is Dalton Baker, baritone and teacher of singing. Mr. Baker comes from England with a long list of musical achievements and endorsements to his credit.

The Friday Morning Club was most fortunate in having as artist-guest for its first concert of the season Mme.

Loreleberg-Von Bayer, a woman of brilliant pianistic gifts. The second recital of this club occurred this morning, when Mr. and Mrs. Louis DeHaas were the special soloists. Mrs. DeHaas is gifted with a sweet and pleasing soprano voice, which she has well under control and uses most artistically. DICK ROOT.

Arthur Alexander's Great Gifts.

Arthur Alexander, the distinguished American tenor, who is to come to this country next season for a concert tour under the direction of M. H. Hanson, possesses a power which very few real singers have ever possessed, the ability to play his accompaniments on the piano with a virtuosity equal to that of any accompanist now before the public, even those who travel with the greatest of artists. Mr. Alexander is thoroughly musical, so absolutely at home in everything in the musical line that he undertakes, that his singing of a program to his own accompaniment is indescribably effective and delightful. The ease and obvious pleasure with which he sits down and plays his accompani-



ARTHUR ALEXANDER.

ments, going from song to song without ever referring to his notes, modulating from one key to another with marvelous rapidity, is little less than wonderful. At his every appearance in Europe he has brought the audience up to a pitch of enthusiasm, many being on their feet and cheering for this young and brilliantly talented artist, and that he will have an equal success in America cannot in the least be doubted.

Mr. Alexander is a pupil of Jean de Reszke, and the great master has often spoken in most flattering terms of his pupil's great talent and of the exquisite beauty of his voice. Last year there was a suggestion from an American conservatory that Mr. de Reszke should have his method represented in this country, and he was asked to recommend one of his pupils to take the place. Mr. de Reszke selected Arthur Alexander as being particularly fitted for such a position. But Mr. Alexander felt that his vocation was rather along public concert work than teaching, although he does occasionally teach those pupils who are fortunate enough to be accepted by him for tuition, and the offer was refused.

From Beethoven's note book: "On the Kahlenberg, 1815, end of September." "God the All Powerful—in the forest—I am happy—happy in the—forest every tree speaks—through You." "O God what—sovereignty—in a—forest like this—on the heights—there is rest—to—serve Him."

We must learn as a people to love good music, or we shall perish of sheer cheapness and shallowness of soul.—Des Moines Capital.

PHILHARMONIC PLAYS NEW AND MELODIOUS REGER SUITE.

Work Dedicated to Josef Stransky—One Movement Repeated at Both Concerts—Concertmaster Kramer Appears as Soloist.

Max Reger is, commonly speaking, not a name to charm the multitude with and to draw the public into a concert hall. Conductor Stransky, however, knew what he was doing in selecting so melodious and unusual a Reger work for his New York Philharmonic Society programs on Thursday evening and Friday afternoon, November 20 and 21, at Carnegie Hall.

This latest orchestral composition of Max Reger has just been published, and is dedicated to Josef Stransky.

The applause elicited by the new "Ballet Suite" was loud and long. Wonderful to relate, one movement had to be repeated. It was the "Valse d'Amour," in which movement the conductor evidently found himself in temperamental sympathy; for he conducted it with an abandon and an insinuating charm which he sometimes misses in the grander works of the more austere composers.

Reger himself is usually more austere, not to say turgid. This present suite has the appearance of being a collection of odd movements written at various periods. How otherwise can one account for the Handelian suggestions of the first movement, the "Tristan" reminiscences of the second movement, and the Tchaikowsky echoes in the last movement? Numbers three and four seem to be the modern Reger at his best with his melodious counterpoint. The fourth number was especially pleasing with its lovely cello solos.

Leopold Kramer gave a bold and masterful performance of Bruch's D minor concerto for violin with orchestral accompaniment. His style was that of the concertmaster rather than that of a solo player who was accustomed to cajole and humor an audience. He could not help his dominating manner of leading the strings to victory. His conception and interpretation of the work in hand was sane and intellectual. And though a few of his upper

notes were not strictly in tune, his performance was a thoroughly satisfying one, which roused the audience to enthusiasm.

Mozart's slender comic opera overture to "Figaro's Wedding" was as thin in Carnegie Hall as Richard Strauss' "Till Eulenspiegel" was brutal in Aeolian Hall two Sundays ago. Why cannot the punishment be made to fit the crime?—so to speak, metaphorically.

The program, appended below in full, ended with an acceptable rendering of Tchaikowsky's finest symphony, No. 4 in F minor.

Overture, "Figaro's Wedding".....Mozart
Concerto No. 2, in D minor, for violin and orchestra, op. 44....Bruch
Leopold Kramer,
A Ballet Suite, op. 130 (new).....Reger
I. Entrée.
II. Colombine.
III. Harlequin.
IV. Pierrot et Pierrette.
V. Valse d'Amour.
VI. Finale.

First Performance in New York.

Symphony No. 4, F minor, op. 36.....Tchaikowsky

"Yes, I'm married. I married a perfect genius."

"Oh, well, I wouldn't feel badly about it; I suppose some one has to marry them."—Winnipeg Town Topics.

Franz Mikorey has written a symphony called "Engadina," depicting the life and spirit of the Engadine region in Switzerland.

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CHICAGO HAS MANY SUNDAY CONCERTS.

Such Events Are Becoming More and More Numerous—Chicago Sunday Evening Club's Sacred Programs—"Elijah" Sung by Apollo Club—American Composers Featured by Chicago Symphony Orchestra—Bach Choral Society and Men's Fall Festival Chorus Give Concerts.

Chicago, Ill., November 23, 1913.

True statements are the best advertisements.

Reviews of the Chicago Symphony Orchestra concerts and Dr. Ziegfeld's banquet will be found on another page of this issue of the MUSICAL COURIER.

The Sunday afternoon concerts here are more and more numerous and likewise better patronized. Let us take as a criterion last Sunday, when Mme. Melba and Kubelik packed the Auditorium, while Josef Hofmann, under the direction of F. Wight Neumann, was listened to by an audience which taxed the capacity of the Studebaker Theater, and our local soprano, Louise St. John Westervelt, brought forth an exceptionally large attendance at the Fine Arts Theatre.

Mme. Melba was in fine voice and delighted her many auditors. Encores were numerous, recalls innumerable.



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and the diva and the virtuoso Kubelik were re-engaged to appear in the same hall under Wessells & Voegeli, on January 25.

Hofmann's playing is sweet music to some ears, while others, just as well trained, object to some of his readings. Yet difference of opinion must always exist, and F. Wight Neumann has already announced that he will bring Mr. Hofmann back to Chicago for another recital. The Hofmann concert was not heard by this reviewer, therefore comments on same are impossible.

Miss Westervelt, at the same hour, sang splendidly a well balanced program, made up as follows:

Wir Wandelten.....Brahms
Der Gang zum Lieben.....Brahms
Der Tod, das ist die Kühle Nacht.....Brahms
Botschaft.....Brahms

Miss Westervelt.

Mr. Grandquist at the piano.

Impromptu, G flat major.....Chopin
Waltz, E minor.....Chopin
Poem.....Scriabine
Etude (Water Nymphs).....Juon

Miss Lawrence.

De Grève.....Debussy
Le Jet d'Eau.....Debussy
Fantoches.....Debussy
Recueillement.....Debussy
Ballade des Femmes de Paris.....Debussy

Miss Westervelt.

Isolde's Love-Death.....Wagner-Liszt
Forest Murmurs.....Liszt
Dance of the Gnomes.....Liszt

Miss Lawrence.

The Enclosed Garden.....Schindler
Happy Bird.....Saar
A Song of Pain.....Lee
Golden Eyes.....Freer
Spring.....Henschel

Miss Westervelt.

Due to other duties, only the Debussy group was heard. It sufficed, however, to create an opinion most favorable to the recitalist, whose conception of the French composer's songs is excellent. Miss Westervelt's voice is beautifully guided and her readings most interesting. Her French diction is exquisite and the success she won was richly deserved. Helen B. Lawrence played exceptionally well for an advanced pupil, and Arthur Grandquist's accompaniments of the Debussy songs showed that this pianist has improved greatly in the art of accompanying.

Last Sunday evening the general representative of the MUSICAL COURIER dropped into Orchestra Hall to listen to the Chicago Sunday Evening Club. This is not a social club, but a religious organization. It was organized to maintain a Christian inspiration and fellowship in the business center of Chicago. The services take place every Sunday evening, at 8 o'clock, in Orchestra Hall, from October to June. The club is sustained entirely by voluntary subscription and the Sunday evening contributions. The officers and trustees are among the best known merchants and financiers of the city. Every week the address is made by various orators of national reputation. As far

as its choir is concerned, the Chicago Sunday Evening Club may be equaled, but surely not surpassed by any other choir of its kind in the country. At the service heard by this reviewer the program was as follows:

Organ Recital—

"Introduction and chorus" (Act III "Lohengrin").....Wagner
"Berceuse".....Dickinson
"Concert Caprice".....Kreiser

Katharine Howard-Ward.

Anthem, "The Omnipotence".....Schubert
Mrs. Herdian and the Choir.

Doxology, the audience standing.....

The Lord's Prayer, all uniting.....

Anthem, "Come, Holy Spirit".....Wolf
Mr. Miller and the Choir.

Scripture.....
Richard C. Hall, United States Rubber Company.

Prayer.....

Anthem, "Pilgrims' Chorus" (from Tannhäuser).....Wagner
The Choir.

Announcements by the president of the club.....

Offertory Quartet, "Prayer" (from "Lohengrin").....Wagner
Mrs. Herdian, Mrs. Gannon, Mr. Miller, Mr. Middleton.

Hymn 550, "Ariel".....arr. by Lowell Mason

O could I speak the matchless worth,
O could I sound the glories forth,
Which in my Saviour shine,
I'd soar and touch the heavenly strings,
And vie with Gabriel while he sings
In notes almost divine.

I'd sing the characters he bears,
And all the forms of love he wears,
Exalted on his throne;
In loftiest songs of sweetest praise,
I would to everlasting days
Make all his glories known.

Well, the delightful day will come
When my dear Lord will bring me home,
And I shall see His face;
Then with my Saviour, Brother, Friend,
A blest eternity I'll spend,
Triumphant in His grace.

Address, "The Inside of the Cup".....
Rev. G. Glenn Atkins, D.D.

The Central Congregational Church, Providence, R. I.

Hymn 38, "Elders".....Edward J. Hopkins
Saviour, again to thy dear name we raise
With one accord our parting hymn of praise
We stand to bless thee ere our worship cease,
Then, lowly kneeling, wait thy word of peace.

Grant us thy peace, Lord, through the coming night,
Turn thou for us its darkness into light;
From harm and danger keep thy children free,
For dark and light are both alike to thee.

Grant us thy peace throughout our earthly life,
Our balm in sorrow, and our stay in strife;
Then, when thy voice shall bid our conflict cease,
Call us, O Lord, to thine eternal peace.

Benediction.....

Organ postlude, "Tannhäuser March".....Wagner
Mrs. Ward.

O. Gordon Erickson, conductor of the Chicago Sunday Evening Club Choir of eighty voices, has well drilled his forces, and the results obtained are highly satisfactory. Mr. Erickson has a decisive beat, clear to follow, and under his guidance the choir responded homogeneously to his demand. No less remarkable are the soloists. Mabel Sharp Herdian sang gloriously the "Omnipotence," by Schubert; John B. Miller was heard in "Come, Holy Spirit," by Wolf, and the "Prayer," from "Lohengrin," sung by Mabel Sharp Herdian, John B. Miller, Rose Lutiger Gannon and Arthur Middleton, was a real pleasure to hear. The accompaniments of Edgar Nelson were, as ever, most artistic, and Mrs. Ward's efforts on the organ were highly satisfactory. The Chicago Sunday Evening Club services are always heard by immense audiences, hundreds often being turned away, even though chairs are provided on the stage to take care of the overflow. The success of the club is not altogether due to the remarkable speakers engaged or to the religious instinct of the attendance, but from the exceptionally good talent engaged to furnish the music.

This office acknowledges with thanks a book called "The Beginning of Grand Opera in Chicago (1850-1859)," by Karleton Hackett. The book should be found in all the vocal studios in Chicago and in the homes of all music lovers. It is well written and Mrs. Karleton Hackett, to whom it is dedicated, might well be proud of the honor, as it is one of the best things of its kind ever received here. In the book we find the name of Rosa Devries, prima donna in 1851 at the Chicago Theater with the grand opera company, and the grandmother of the writer.

Lucille Stevenson, soprano, and Luigi Gulli, pianist, were the soloists at the benefit concert for the scholarship fund given by the Amateur Musical Club last Monday afternoon, November 17, at the Studebaker Theater. Miss Stevenson, who is a great favorite in Chicago, won her customary success in numbers by Rachmaninoff, Gretchaninoff, La Forge, Sidney Homer, MacDowell and Rummel. Luigi Gulli, a newcomer, gave a good account of himself in the Schumann "Etude Symphonique," a group by Debussy, Cyril Scott and Chopin. Mr. Gulli belongs to the romantic school, his main achievement being the beauty of his tone,

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while his lack of strength is compensated by a remarkable technic. Mr. Gulli, who has made his home in Chicago, is a good recruit to the long list of Chicago pianists.

The Apollo Musical Club gave its second concert of the present season at the Auditorium Theater last Monday evening, November 17, when "Elijah" was sung, under the direction of Harrison M. Wild. The work of the Apollos could not have been surpassed; their singing was beautiful in every respect and each department separately should be congratulated for the splendid ensemble and tonal beauty. The solo parts were taken by William Wheeler, tenor; Herbert Witherspoon, basso; Florence Hinkle, soprano, and Rosalie Wirthlin, contralto. Mr. Wheeler read his part with good understanding, but was unfortunately badly hampered by the "bleeding" pipe organ, which has given in late year's much dissatisfaction, being for the most part of the season out of tune and repeatedly bleeding at inopportune moments. Under the circumstances, Mr. Wheeler's success was so much more meritorious, as, though given many opportunities to deviate from pitch, he sustained his reputation as a fine musician by remaining tenaciously on the key. Herbert Witherspoon won the success of the evening. He is certainly one of the greatest Elijahs ever heard here and his success was overwhelming. Mr. Witherspoon has all the oratorio traditions at his finger tips and his singing of Elijah will long be remembered for its mastery. Florence Hinkle displayed her gorgeous voice, which, by the way, has taken on considerable volume since last year, yet all the sweetness and velvety quality of yore are manifested just as strongly as ever, and though she suffered from a cold she delighted her numerous admirers. Superb indeed was her rendition of the aria "Hear Ye, Israel." Rosalie Wirthlin, contralto, was also hampered by a cold, yet on the whole her interpretation pleased greatly. Her tempi are not those we have been accustomed to and, judging from Mr. Wild's efforts to spur the soloist to a quicker tempo, her singing was not fast enough to suit the conductor. In "O, Rest in the Lord" Miss Wirthlin was at her best.

Last Tuesday evening, November 11, before a good sized audience, a concert presenting American composers was given by the Chicago Symphony Orchestra. The program opened with an overture to a fantastic comedy by Eric Delamarter, the well known Chicago critic, pianist and composer. Mr. Delamarter's composition was well received. Another Chicago composer, Mr. Colburn, heard his symphony poem, "Spring Conquest," well performed by the orchestra, and judging from this work, the Western American composers have a shade over their colleagues from the East, who were represented on an American program last Friday afternoon and Saturday evening by the same organization. The most surprising number, however, was the Sowerby concerto for violin in G minor, remarkably well played by Herman Felber, Jr., a member of the Chicago Symphony Orchestra. Mr. Felber played the composition with great feeling and brilliant technic. As to the composition itself, it must be recognized as one of the standard pieces in the violin literature and should be inscribed on many programs. The composition and its interpreter were accorded a rousing reception. After the intermission Mae Doelling, a local pianist, played the MacDowell concerto in D minor and the program came to a conclusion with the "Woodland Suite" by the same composer. American composer events have proven a success and the experiment should be repeated in the very near future. Those who have at heart the progress of American music and who so willingly are doing pioneer work, are to be highly congratulated for their efforts, and no doubt better compositions will be steadily produced in this country, since a medium as important as the Chicago Symphony Orchestra has opened its doors to the native as well as the local composers.

The Bach Choral Society gave a Bach-Schubert concert at the Y. M. C. A. Auditorium last Wednesday evening, November 19. John W. Norton directed the concert and Mabel Sharp Herdieu, soprano, won the success of the evening. The other soloists were: Jennie Johnson, contralto; Grant Kimball, tenor, and Luther Williams, bass.

The Men's Fall Festival Chorus, under the direction of Edward F. Clissold, conductor, gave its ninth annual concert at Orchestra Hall last Thursday evening, November 20. Mr. Clissold had thoroughly trained his forces and the results obtained were highly satisfactory. The Men's Fall

Festival Chorus of Chicago is one of the best organizations of its kind in the country—an organization which has its raison d'être and one of which Chicago might justly be proud. The concert was well attended and the proceeds will be devoted in their entirety to the benefit of the Cook County Sunday School Association.

The next recital under the auspices of the MacBurney Studios will be presented by Constance Frisbie, soprano, assisted by William Lester, accompanist, and will consist of songs by Liza Lehmann. The program will be as follows:

If Thou Wilt Be the Falling Dew,
Roses after Rain.
Irish Lovesong.
The Cuckoo (from More Daisies).
You and I.
Bird songs—
The Woodpigeon.
The Starling.
The Yellowhammer.
The Wren.
The Owl.
Beautiful Land of Nod.
The Passion Flower.
Speedwell.
From the Vicar of Wakefield—
It Was a Lover and His Lass.
There Are Birds in the Valley.

On Saturday afternoon, November 22, at the Auditorium Recital Hall, a pupils' recital took place. Among those who participated was Elsie Eidam, pupil of Clarence Eidam, who played the Grieg concerto in A minor, first movement. Mr. Eidam played the orchestral parts of the students on the second piano.

Rose Lutiger Gannon, contralto, was unable to accept an offer to appear in "The Messiah" at Houghton, Mich., on account of many other bookings, secured through the management of Gertrude V. O'Hanlon. The same manager has made arrangements for a joint recital by Clara Williams, soprano, and Edna Gunnar Peterson, pianist, in Cleveland, Ohio, on February 15.

Joe Wynne, pianist and a pupil of Harold von Mickwitz, and Earl Eldred, pianist and a pupil of Guy Herbert Woodard, were heard in the following program at the Bush Temple Conservatory Recital Hall last Thursday evening, November 20:

Six etudes, op. 10.....Chopin
E major (Lento ma non Troppo).
C sharp minor (Presto).
G flat major (Vivace).
F major (Allegro).
A flat major (Vivace assai).
C minor (Allegro con fuoco).
Caprice No. 13.....Paganini
Carmen Fantasy.....Hubay
Concerto, op. 59 (first movement).....Moszkowsky
Harold von Mickwitz at second piano.
Caprice No. 14.....Paganini
Souvenir de Moscow.....Wieniawski
Minuet (A major), op. 16.....Paderewski
Concert Study, op. 24.....Moszkowski

The program was under the auspices of the Bush Temple Conservatory. Both students showed results of careful training and reflected credit on their teachers.

The song recital of Helene Koelling, postponed from last Sunday afternoon and announced for this Sunday afternoon at 3.30 o'clock, is postponed indefinitely on account of the continued illness of Mme. Koelling in New York.

We are in receipt of a post card from Norfolk, Va., from Birdice Blye. Miss Blye writes: "Am having pleasant and successful tour. In every instance re-engaged for next year."

The first morning musical under the direction of Marguerite Easter took place at the ballroom of the Blackstone Hotel last Tuesday, November 18. Florence Hinkle was the principal soloist.

Ernest L. Briggs announces the itinerary of Edithe Roberts, as follows: December 20, New Holstein; December 31, Fox Lake; January 1, Portage; January 2, Wausau; January 3, St. Croix Falls; January 5, Chippewa Falls. Miss Roberts will, after her return from Wisconsin, make another tour of joint recitals with Theodora Sturkow Ryder, appearing in the Artists' Course of the University School of Music; in Lincoln, Neb.; in Omaha, and other cities west of Chicago. These artists will also arrange for

HELENE KOELLING

Prima Donna Soprano Montreal Grand Opera Company

Management: ANTONIA SAWYER
1425 Broadway : : : New York City

a Southern tour after their return from the Western trip, and late in the season Miss Roberts will fill engagements from here to the Pacific coast, where she will appear with the Los Angeles Symphony Orchestra. George Sheffield, tenor, of St. Louis, has arranged to devote more of his time to concert work, and has arranged to appear under the management of Ernest L. Briggs. Owing to the attractive prospects for his success in this line, he has decided to leave St. Louis and make his home in Chicago in the future. Mr. Sheffield will appear on November 17 with the Arion Club in Milwaukee; on November 25 with the Women's Club, Virden, Ill.; November 26 in recital in Carbondale, Ill., and on November 27 with the Liederkreis, in Belleville Ill. He will appear in the Metropolitan Series of Sunday recitals at the Fine Arts Theater, Sunday evening, February 8, and has been engaged as soloist for the entire spring tour with the St. Paul Symphony Orchestra.

Heathe Gregory, bass, will be the soloist at the fifth Sinai Orchestra concert, to be given Sunday evening, November 23, at 8.15 p. m., at Sinai Temple. He will give a recitation with organ accompaniment, "Angelus Domini," by Vibbard, and will sing a group of songs. The orchestra, under the direction of Arthur Dunham, will play the overture to "Freischütz," by Weber; Symphony No. 1 in C, op. 21, Beethoven; "Cosatschoque," fantasia on a Cossack dance, Dargomijsky, and three dances from "The Bartered Bride," by Smetana. Mr. Dunham will play an organ solo.

The Saturday 4 o'clock informal program at the Sherwood Music School will be given by Mary Haines, who will read poems by Paul Lawrence Dunbar.

The Apollo Musical Club announces two performances of Handel's "Messiah" during the Christmas holidays, the first to be given Monday night, December 29, at Orchestra Hall, and the second on Friday night, January 2, at the Auditorium Theater. Tickets for both performances will be placed on sale December 1, at the Apollo Club box office in Lyon & Healy's.

Marx E. Oberndorfer appeared with great success last Thursday, November 13, at Evanston, at a concert given in that locality under the auspices of the Illinois Federation of Women's Clubs.

Marie Rappold, soprano, will be heard in a song recital, Sunday afternoon, December 14, at the Studebaker, under the direction of F. Wight Neumann.

Three recitals are to be given in Oak Park under the auspices of Asbury Bible Class of the First Methodist Episcopal Church, George L. Tenney, president; Henry Dale, teacher. Charles W. Clark will give the first recital Tuesday evening, November 25, at 8.15 p. m.; Gordon Campbell, accompanist. In January Jane Osborne-Hannah, of the Chicago Grand Opera Company, who won so much favor in Oak Park last year, will give the second recital; Ruth Simmons, accompanist. February 24 Bruno Steindel, cellist, and the church choir, consisting of Mrs. George L. Tenney, soprano; Jessie Lynde Hopkins, contralto; George L. Tenney, tenor; Frank H. Collins, baritone; Ruth Simmons, accompanist, will furnish the program.

One of the most interesting concerts to be given by the Chicago Musical College this season will occur Tuesday evening, December 2, at Orchestra Hall, when members of the faculty will appear as soloists with an organization of seventy members of the Chicago Symphony Orchestra, under the direction of Karl Reckzeh.

The Flonzaley Quartet will be heard in the Studebaker Theater on Monday, November 24, at 2.30 p. m. under the

IN AMERICA
NOVEMBER-APRIL
1913-14

KATHARINE

Management: Antonia Sawyer
1425 Broadway, New York

WORLD FAMOUS  KNABE PIANO

auspices of the Amateur Musical Club. This recital is open to the public. The program will include: The Beethoven quartet in C minor, op. 18, No. 4; Leclair sonata, a trio for two violins and cello; the Dvorak quartet in C major.

The Minneapolis Tribune, of November 7, contained the following tribute to Theodora Sturkow-Ryder, the popular pianist:

Although the season is yet young members of the Thursday Musical Club have already had the privilege of enjoying two artists' recitals, the second of which took the form of a piano recital by Theodora Sturkow-Ryder yesterday afternoon. The First Baptist Church was filled with an audience whose pleasant expectation of hearing again the talented pianist was made a delightful reality before the first number was over. When Mme. Sturkow-Ryder was heard with the Minneapolis Symphony Orchestra two years ago she won scores of warm friends, and her appearance of yesterday added many new admirers. Not only is the pianist an artist in the fullest sense, but she is so fortunate as to possess a charming personality, which, by its frank friendliness, at once puts performer and audience in the closest sympathy.

So well established is Mme. Sturkow-Ryder as an artist that it remains for the reviewer but to read the exquisite delicacy of her touch, her colorful interpretation, the brilliancy of her technique, the entire absence of effort which makes the master in any line.

The program was most interesting, containing as it did several novelties, without which Mme. Sturkow-Ryder seldom builds a program. Two novelties by Rhene-Baton so delighted the audience that an enthusiastic repetition was demanded. . . . It is difficult to accord any number more praise than its fellows; the brilliancy of the Saint-Saëns étude, the charm of the Arensky, the fine musical intelligence shown in the interpretation of Arthur Foote's prelude and fugue, and his unusual and difficult étude for the left hand, the Mendelssohn fantasia and the Schubert numbers, which included his impromptu in F minor, and Mme. Sturkow-Ryder's masterly transcription of the march, op. 40, were each polished gems that afforded the musical connoisseur the keenest pleasure.

Mme. Sturkow-Ryder has been engaged to play for the Singers Club, of Cleveland, Ohio, on December 4.

Charles W. Clark, assisted by Lulu Jones Downing, pianist-composer, and Gordon Campbell, accompanist, will be heard in the following program at Fine Art Theater, Sunday afternoon, November 30:

Air de Cadmus et Hermione.....	Lulli
Air de Caron.....	Lulli
Laisse en Paix le dieu Combats.....	Gretry
Die Mainacht.....	Brahms
Wie Bist du Meine Königin.....	Brahms
Minnelied.....	Brahms
Non Ewiger Liebe.....	Brahms
Verrath.....	Brahms
L'Invitation aux Voyages.....	Duparc
Extase.....	Duparc
Clare de Lune.....	Fauré
Les Roses d'Ispahan.....	Fauré
Automne.....	Fauré
Pilgrimage.....	Arthur Dunham
Uncle Rome.....	Sidney Homer
Scorned Love.....	Kurt Schindler
This Fairest One of All the Stars.....	Kurt Schindler
Fool's Soliloquy.....	Campbell-Tipton

Gordon Campbell at the piano.

Songs by Lulu Jones Downing—
 Apparitions (Browning).
 A Vision Beautiful, MS., from A Day and Its Dreams, (Whedon)
 June, from A Day and Its Dreams (Whedon).
 Think No More, Lad, MS., from A Shropshire Lad (Housman).
 Mrs. Downing at the piano.

Georgia Kober, pianist, has just returned from a successful concert tour, having played before large audiences in Fargo, Yankton, Wahpeton and other prominent cities in North and South Dakota. In Minneapolis she played the Grieg concerto, A minor, with the Minneapolis Symphony Orchestra, to an enthusiastic audience of over five thousand people.

Esther Plumb, contralto, mailed her greetings to this office while en route to Texas. The message is written on a post card, and reads: "Greetings from the summer Southland. Have had a fine tour so far. Shall hope to get in to see you soon, though am very busy till Christmas. This trip covers more than 4,000 miles. Home for Thanksgiving. Kind regards. (Signed) Esther Plumb."

May Doelling, pianist, and Arthur R. Slack, baritone, will give a joint recital at Kimball Hall next Saturday afternoon, November 29.

Concerts for School Children.

The series of concerts for school children now being held in Public Schools of Greater New York had the following program, printed as a sample, given at Morris High School, the Bronx, on November 21:

Violin solo—	
Oriental.....	Zimbalist
Polonaise.....	Wieniawski
	Max Jacobs.
Baritone solo, The Two Grenadiers.....	Schumann
Soprano solos—	
Mavrouneen.....	Lang
Elegie.....	Masseenet
	Lily Dorn.

Violin solos—	
Caprice Viennoise.....	Kreisler
Waltz Liebesfreud.....	Kreisler
	Max Jacobs.
Baritone solos—	
Two Maidens.....	Newcomb
The Indifferent Mariner.....	Bullard
Soprano solo—	
Boat Song.....	Harriet Ware
Ave Maria.....	Gounod
	With violin obligato.
	Lily Dorn.
Violin solo, Gypsy Airs.....	Naches
	Max Jacobs.

Max Jacobs has these concerts in charge, under the auspices of the Wage Earners' Theater Leagues and the Theater Center for Schools.

Anita Davis-Chase to Sing with Apollo Club.

The charming young Boston soprano, Anita Davis-Chase, has been engaged as soloist for the second concert of the Apollo Club, of Boston, on February 24, 1914. Mrs. Chase

R. E. Johnston's Trio of Great Artists

YSAYE GODOWSKY GERARDY

Singly or as follows:

Ysaye and Godowsky,
 Godowsky and Gerardy,
 Ysaye and Gerardy,
 Gerardy, Godowsky and Ysaye.

This Trio in exclusive Beethoven programs is booked to appear as follows:

CARNEGIE HALL, NEW YORK.	JANUARY 7th
ACADEMY OF MUSIC, PHILADELPHIA.	" 8th
CONVENTION HALL, ROCHESTER.	" 13th
LYRIC THEATRE, BALTIMORE.	" 22nd
NATIONAL THEATRE, WASHINGTON.	" 23rd
ORCHESTRA HALL, CHICAGO.	FEBRUARY 16th
SYMPHONY HALL, BOSTON.	" 21st
ARMORY, DETROIT.	" 24th

For information, address:

R. E. JOHNSTON, 1451 BROADWAY, NEW YORK CITY
 Knabe Piano Used

recently appeared before the Middlesex Club, of Lowell, Mass., was opened Wednesday, November 12, with a recital companionment, and will appear next week in a similar program before the Musicians' Club, of New York.

A note of novelty is being introduced by Mrs. Chase and Annie Louise David, harpist, in the attractive joint recitals



ANITA DAVIS CHASE.

they are planning to specialize in this season, information of which may be obtained from their managers, Foster & David, of New York City.

"Were you moved by her music?"

"Yes, it amounted to that. I think we should have kept the flat for another year if it hadn't been for her."—Puck.

HEMUS ON BROADWAY.

The Baritone Steps from the Concert Stage to the Casino Theater.

Percy Hemus, the American baritone, who has the reputation of "doing things different," appeared at the Professional Women's League benefit matinee, at the New York Casino Theater, November 18. Mr. Hemus stepped from the concert stage to appear in dramatic work before an audience of professionals, and the ovation tendered him evidences again his wonderful versatility.

Of his song recital at Aeolian Hall, on November 5, the New York critics said:

Mr. Hemus sang with distinction and authority. His voice is of a fine quality, very rich in resonance, and he showed himself possessed of strong feeling for dramatic effect and variety of tone color. —Times.

Percy Hemus, who was the sole interpreter of these novelties, made a favorable impression upon a larger audience. He has a resonant baritone voice and a marked dramatic quality as was revealed in his reading of Poe's "The Raven," at the conclusion of the recital. —Morning World.

Mr. Hemus' interpretations of the songs were interesting and temperamental. . . . The program was received with genuine interest and enthusiasm. —Evening Mail.

A dramatic reading of Poe's "The Raven," with musical setting by Arthur Bergh, which he played himself, brought Mr. Hemus' recital to an end in triumph. —Evening World.

Mr. Hemus' recital last night was refined and was much appreciated by the audience. —Brooklyn Eagle. (Advertisement.)

Frances Ingram Charms in Winnipeg.

The season of the Woman's Musical Club, of Winnipeg, Man., was opened Wednesday, November 10, with a recital by Frances Ingram, and the audience evinced an enthusiastic admiration for this gifted singer. Hers is a rich contralto, full, round and mellow. Her enunciation is clear and distinct, and she sang with an appropriate expression that added greatly to the pleasure of the listeners. At the close of the recital Mrs. Cameron entertained at the Government House in honor of Miss Ingram. The program follows:

J'ai Perdu mon Eurydice, from Orpheus et Eurydice.....	Gluck
German songs—	
Widmung.....	Schumann
Ich Grolle Nicht.....	Schumann
Im Herbst.....	Franz
Sapphische Ode.....	Brahms
Sei still.....	Raff
Roslein auf der Haide.....	Schubert
Traume.....	Wagner
French songs—	
Mon Cœur S'ouvre a ta Voix, from Samson et Dalila, Saint-Saëns	
Printemps Qui Commence, from Samson et Dalila. Saint-Saëns	
L'Heure Exquise.....	Hahn
Mandoline.....	Debussy
L'Anneau d'Argent.....	Chaminade
Three Bergerettes.....	Wekerlin
English and American songs—	
Cry of Rachel.....	Mary Turner Salter
La Danza.....	Geo. W. Chadwick
Banjo Song.....	Sidney Homer
The Nightingale Has a Lyre of Gold.....	Benjamin Whelpley
My Lover He Comes on the Ski.....	H. Clough-Leigher
My Love Is Like the Red, Red Rose.....	R. Cottenet

The Gambles Busy.

During the past ten days the Ernest Gamble Concert Party has been in Michigan, appearing in Detroit, Ann Arbor, Flint, Mt. Clemens, Monroe, St. Joseph, Battle Creek and Mt. Pleasant. Appointments for the near future are: Mansfield, Ohio, November 26, for the seventh time; Wheeling, W. Va., November 28; Amherst, Mass., December 6; Beaver Falls, Pa., December 9; Dunbar, Pa., December 11; Monongahela City, Pa., December 12; Painesville, Ohio, December 17; Cambridge Springs, Pa., December 18; Franklin, Pa., December 19; Sharon, Pa., December 20-30.

After New Year's, the Gamble Party will visit Cuba, Panama, Hayti, Jamaica, Venezuela, Trinidad, Barbadoes, Martinique, Porto Rico and the Bahamas.

Meyn Sings for Art League and at Cooper Union.

Heinrich Meyn, known as "the bel canto baritone," was guest of honor at an affair of the School Art League at the Park Hotel, New York, November 22, when he sang "The Last Leaf" and "Banjo Song," by Homer. His clear enunciation and warmly temperamental singing won usual recognition. The coming Sunday evening, December 7, he will sing two groups of songs at a concert at Cooper Union. Mr. Meyn sings French songs with singular taste and effectiveness, while he is an authority in the singing of the German lieder. As to his singing in English, it has been well said that we have no English or American born singer whose enunciation is more distinct.

ESPERANZA GARRIGUE'S

1913-1914 SEASON

Esperanza Garrigue states that her time is full and that she can accept no more pupils for the season 1913-1914. Three advanced pupils are taking charge of the waiting list; and she also states that she has several colleagues in New York City, who are obtaining splendid results with their teaching, and whom she warmly recommends.

Mme. Garrigue will, however, hear voices gratis at 12 m. on the first and third Wednesdays of every month, in order to help strangers to find the proper teacher for their individual local defects.

A recent letter from William J. Henderson to Mme. Esperanza Garrigue follows:

Hotel Gerard, October 11, 1913.

DEAR MME. GARRIGUE—I am glad I heard your tenor (Enrico Alessandro) and still more glad that I learned from him your idea as to the correct way to develop the male voice—by carrying head tone down. I was sure you knew it; now I know you do. It is the secret of correct placing.

You have my permission to quote me anywhere and at any time as saying that I know that you understand voice placing, and I'll back my belief, as heretofore, by sending you pupils.

Always yours sincerely,

(Signed) W. J. HENDERSON.

Guilmant Organ School Notes.

Dr. William C. Carl is having a season of great activity, his time being so fully occupied that during the past month he has been unable to fill all the engagements offered, among which some important concerts figured.

December 1 Dr. Carl will appear at the Bagby opening musicale of the season, at the Waldorf-Astoria, New York.

At Carnegie Hall, December 14, Dr. Carl will play the "Marche Fantaisie" for organ and orchestra (Alexander Guilmant), with the People's Symphony Orchestra, under the direction of Franz X. Arens.

At the Guilmant Organ School the classes are full to overflowing, and students are still arriving to take up the work.

Thomas Whitney Surette is now giving a course of lectures on "The Organ and Its Relation to Worship"; "Handel and His Oratorios"; "Johann Sebastian Bach"; "How to Listen to Music"; "Opera—Past and Present."

Among the students who have recently secured positions are: Ralph Peters, St. Mark's Episcopal Church, Newark, N. J.; Joseph Butler Tallmadge, Episcopal Church, Garrison-on-the-Hudson N. Y.; Harry J. Karl, St. Thomas' R. C. Church, Woodhaven, N. Y.; Herman F. Siewert, Episcopal Church, Pelham Manor, N. Y. Mr. Siewert succeeds George R. Miller, author of "Organ Building and Construction," a work recently brought out.

During the month of November recitals have been played in the old First Church, New York, by Kate Elizabeth Fox, Harry Oliver Hirt and T. Scott Burhman, all graduates of the school.

Appreciations of Hanson Artists.

In a letter to M. H. Hanson, New York, the president of the Arion Club, Daniel A. Hill, Webster Groves, Mo., writes as follows concerning Vera Barstow, the young violinist, and Luella Chilson Ohrman, the soprano:

Little Miss Barstow played most delightfully and was thoroughly enjoyed by our associate members, and Mme. Ohrman with her wonderful soprano voice and most fascinating personality simply took them by storm.

Miss Barstow and Mme. Ohrman appeared with the Arion Club, of Webster Groves, a wealthy suburb of St. Louis, November 18.

Evelyn Hopper also writes to the above manager, from Omaha, Neb., "Along with all the praise I hear for Rapold, your little violinist made a deep impression, and you must anticipate a big future for her."

The "little violinist" again refers to Miss Barstow.

Alexander Bloch's Aeolian Hall Debut.

Alexander Bloch, the young American violinist, has just returned from St. Petersburg, where he spent the past year studying with Professor Auer. One is justified in placing this young man in the first rank of American violinists, if judged from his highly successful performance on last Friday evening at Aeolian Hall, New York.

Previous to Mr. Bloch's training under the great Russian master, he was for several years in Vienna with the celebrated teacher, Sevcik. Thus it may be seen that his training has been practically the most favorable to be obtained in the world today. Join this with the facts about his natural ability, comprising a beautiful artistic temperament and an abundance of mentality one could expect no other result than the pleasing one in evidence during every moment of his recent performance.

Together with several short numbers by Tchaikowsky, Schubert, Chopin, Tor Aulin and Pugnani, Mr. Bloch played the Handel E major sonata; the extremely difficult "Chaconne," by Vitali, which is composed for violin and organ,

and the Vieuxtemps "Ballade and Polonaise." His technical accomplishments were extremely vivid when they answered with utmost ease the varied demands made upon them by his program. The intonation was made only the more perfect by the rich tone product which Bloch commands.

In the Vitali number, William C. Carl presided at the organ and the resultant ensemble left nothing to be desired.

The piano accompanist for the evening was Blanche Bloch.

Wheeler Again Pleases in Chicago.

Relating to the appearance of the New York tenor, William Wheeler, in "Elijah," with the Apollo Musical Club, Chicago, November 17, the press of that city says:

William Wheeler, the tenor, has a virile voice with peculiar rich resonance, besides a high range.—Chicago Examiner.

William Wheeler repeated his success of a week ago. Good style marked the aria, "If With All Your Hearts."—Chicago Inter Ocean.

As was the case when "The Creation" was given a week ago Sunday, the sole honors were borne away by Wheeler.—Chicago Journal.

Mr. Wheeler sang "If With All Your Heart" very well in spite of a handicap from the organ.—Chicago Evening Post.

Mr. Wheeler deepened the favorable impression which he had made in "The Creation" and his tone was steady. He is undoubtedly a tenor who will be looked upon favorably by oratorio conductors and their audiences.—Chicago Record Herald. (Advertisement.)

Eames to Be Rubinstein's Guest of Honor.

Tuesday evening, December 9, the Rubinstein Club will give its first evening concert of the twenty-seventh season, in the ballroom of the Waldorf-Astoria, New York, under the direction of William R. Chapman.

Emilio de Gogorza, baritone; Maurice Warner, violinist, and Roberta Beatty, contralto, are to be the soloists.

Mr. Gogorza's numbers include an aria and two groups of songs in French and English. Mr. Warner is to play pieces by Kreisler, Debussy and Paganini. Miss Beatty will sing an aria from Gounod's "Sappho." Part songs are to be given by a chorus of 130 voices.

Emma Eames, the guest of honor, will receive with Mrs. Chapman (president of the club), during the intermission.

Beatrice McCue's Solo Engagements.

Beatrice McCue, contralto, will appear as soloist at the annual luncheon of the Daughters of Ohio, to be given at the Waldorf-Astoria, New York, Saturday, November 29. December 1, Miss McCue is to be the soloist at a recital at the Broadway Presbyterian Church, New York.

"I see by the papers that the great prima donna, Mme. Dashaway, didn't leave her husband very much when she died."

"No, but she left him often enough when she was alive."—Philadelphia Record.

In Honor of Joseph Baernstein Regneas.

Tuesday evening, November 18, several singers of note, and many just beginning to serve the muse, gathered at the New York studio of Joseph Baernstein Regneas, to show their appreciation of their maestro and friend, on the occasion of his birthday anniversary. It was at the conclusion of the session of the opera class that the festive crowd burst in upon Mr. Regneas, showered him with good wishes and presented him with Picard's beautiful bronze statue, Escholer du XIV Siecle, and also with a vase of Tiffany glass and silver. The exquisite gifts were presented as a small expression of great esteem, affection and gratitude.

Mr. Regneas, in response to the touching words of him who was chosen to voice the feelings of the many disciples of this master, told in words of mingled pathos and humor of his deep happiness at this tribute to him, and said that such experiences gave one a glimpse into "elysium."

A banquet concluded the evening, so full of joy for all present. Flowers, letters and telegrams from pupils whose professional duties made their absence imperative were other tokens of the devotion of the "Art children" of Joseph Baernstein Regneas.

The Only Exception.

"Ah, old fellow," said a man meeting another in the street, "so you are married at last? Allow me to congratulate you, for I hear you have an excellent and accomplished wife."

"I have indeed," was the reply. "She is so accomplished. Why, sir, she is perfectly at home in literature, at home in music, at home in art, at home in science—in short, she is at home everywhere except—"

"Except what?"

"Except at home."—Saturday Evening Mail.

The Horrors of War.

[Ballads have changed in style since the days of Bayard Taylor.]

"Give us a song," the soldiers cried—

"The very latest, Mawrie—

Open your pipes both good and wide,

But don't sing 'Annie Laurie.'

"We'd like a verse of 'Pop, Oh, Pop,'

And 'What I Am Today';

But 'Annie Laurie' you can chop—

Nix on stuff that is passe.

"'He Had to Get Out and Get Under' goes,

And 'You've Got Me, Kid, Dead Wrong,'

And even 'My Love Is a Purple Rose'

Will do for a soldier's song."

They sang of rag and not of fame,

Forgot was Scotland's glory.

Let Irving Berlin take the blame

For canning "Annie Laurie."



STARS OF THE FIRST MAGNITUDE.

Mme. Melba (center), Mme. Kubelik and Jan Kubelik. This picture was taken recently in Wheeling, W. Va.

"JOAN OF ARC" PREMIERE AT COVENT GARDEN

Rôze's Opera in English Is a Musical Pageant—
Sounds No New Note—Three Acts and Pro-
logue—Extravagantly Staged—Excellent
Cast—Conducted by the Composer—
New Elgar Work Performed—
Beecham's Operatic Plans.

30A Sackville Street, Piccadilly, W., }
London, England, November 8, 1913. }

All sorts of wonderful things have been happening in the London musical world the last fortnight. At Covent Garden a new venture of opera in English has been dominated by glittering magnificence; wonderful costumes of cloth of gold fabrics, gorgeous velvets, and shimmering satins; processions, pageants, pictures, pomp and all kinds of panoply. At Queen's Hall "sound and fury" have raged and ranted in the form of Richard Strauss' new orchestral work, "Festliches Præludium," scored for an orchestra of 156 instruments, and, as the critic of the Daily Standard said: "As a stupendously noisy effort it is without an equal; and as music it is almost a negligible quantity." At Bechstein Hall, Schönberg's opus 7 made its debut, sponsored by the Flonzaley Quartet, and created an excellent impression in favor of the composer and against the anti-Schönbergs. Max Reger's concerto written in ye olden time mode, received a stately interpretation by Sir Henry J. Wood and his men, at its first English hearing, November 1. And then the grand itinerancy of virtuosi and those in the making have come and gone like ships that pass in the night—some to return, others, perhaps, never.

"Are You There?" a comedy with the telephone for a plot, and music by Leoncavallo (?) had its premiere at the Prince of Wales Theater, November 1, with little success. However, on further managerial thought, a new funny man has been added to the show and he and the telephones are working overtime to make the thing go.

And the theater musicians! At last these poor, over-worked and under appreciated members of the London musical fold have joined the militants and have threatened to strike! It is said that among the grievances of the

theater musicians, is their protest against the prodigious amount of Arry and Arriette jollification, spree music they are called upon to play in fulfilling their duties among the forty odd London music halls requisitioning their services. They don't mind playing a little ragtime now and then; in fact they rather enjoy its tonical effect, but they claim the other kind of awful stuff gets on their nerves, and besides, they want some extra money for taxi fares to their homes in suburbia now that the cold, damp, foggy London nights are nearing. And so the musical whirligig goes around!

The Raymond Rôze English Opera Syndicate opened its season at Covent Garden, November 1. Mr. Rôze's own opera, "Joan of Arc," was selected for the opening performance. The cast was as follows:

Joan of Arc	Lillian Grenfelt
Jacques d'Arc	Norman Williams
Durand Lazard	Furness Williams
Charles VII	Henry Rabke
Gerald Machet	Manitto Klitgaard
Regnault de Chartres	Cornac O'Shane
Estienne de Vignolles	Edward Ramsay
Earl of Dunois	Raoul Torrent
Philip, Duke of Burgundy	Charles Mott
Isabeau de Baviere	Dora Gibson
An English Soldier	Julian Kimbell
Raymond	Renée Gratz
De La Tremouille	Raymond Loder
The Spectre	Henry Durnant
The Jester	Allan Glen

A very conventional opera, conventional in form and construction, as well as in general musical harmonization



NORAH BLOFIELD.

and orchestration. Mr. Rôze's "Joan of Arc" sounds no new note, nor does it suggest the modern spirit in any detail of its construction, or manner of exposition. After its own fashion it is an opera of more or less interest. It is a story told with music. A musical pageant, a grand medieval picture show with musical accompaniment, for nowhere except in the choruses does the music take on an independent spirit as music in and for itself. Except in some of the choruses it never rises above accompaniment music or music that accompanies, and that, as is usual of the type, it has no personality of its own. As an opera it must be judged as a kind of grand spectacular work, a gigantic, pictorial display of a kind of popular subject. In no respect is "Joan of Arc" as an opera related to music drama. It is not a happy blending in any sense of music and drama. The libretto cannot by any stretch of the imagination be called a good drama, it is simply a succession of gorgeous pictures, some shown in the form of tableaux vivants, others enacted by the singers and forming a kind of living picture music show.

The work is in three acts and a prologue. Mr. Rôze acted as his own librettist as well as composer of the music for his libretto. In the prologue is represented the native village of the heroine—Domremy. From here she departs in response to the call of the celestial voices. Act

I brings a wonderfully staged scene of the great hall in the castle of Charles VII at Chinon, and the arrival of Joan, who interrupts the festivities going on at the court of the Dauphin. And it may be added here, that some pretty and graceful ballet music is written for this scene. Act II has four fine pictures. Tableau vivant No. 1 shows the storming of "Les Tourelles," with Joan in the lead. Tableau No. 2 shows Joan victorious and her re-entry to Orleans. She is here shown on horseback accompanied by her "Staff of Generals" and Dunois at her side. After these two tableaux the action, such as it is, begins. The first scene brings the encampment of the Duke of Burgundy and the allied English forces, which is followed by the coronation scene of Charles VII in Rheims Cathedral. Act III, in the first scene, presents a tapestried council chamber in the castle of St. Denis. The siege of Paris conducted in person by Joan is proceeding at the time. There are four tableaux vivants in the third act, namely, the capture of the maid outside Compiègne, the maid before her judges at Rouen, as a prisoner in chains, and her martyrdom in the market place of Rouen, where she is burned at the stake. In all there are seven tableaux vivants, which are accompanied by music melodious nearly always, if incessantly reminiscent of, among others Wagner, Grieg, Tschaiakowsky and Verdi. Anything but dramatic in action, the libretto was first written in French by Mr. Rôze, and then translated into English prose by him personally. The translation is very ordinary in regard to poetical significance of word and phrase; and vocally considered, it is a translation overlaid with too many, greatly too many, consonantal words. The text does not sing as it naturally would if in the conception of word and music the composer had originally utilized the English language. If it had been primarily the language in which he had thought his thoughts, it would harmonize with the music in quite another kind of suavity of utterance.

The music is best in Mr. Rôze's opera of "Joan of Arc" when he can exalt his musical talent in a kind of "All Hail to the Chief," or "See the Conquering Hero Comes" type or order of music, with full orchestra and chorus. Under those circumstances he gets some stirring effects. Also, for his chorus writing for the celestial choirs he has written some attractive measures. But his music never breathes the psychomystical character of the traditional Joan of Arc character. In Mr. Rôze's libretto she is simply the figure around which a lot of objective events are welded, and musically the score does nothing much more than suffice as a pleasing and none too obtrusive background for these extraneous occurrences. Any personal note of the heroine is utterly lacking, if one except the singing of the "Ave Maria" in the second act, and this number, like so much else in the opera, is too reminiscent of other people's thoughts and utterances, to mean anything particularly personal to Joan of Arc. The opera has no overture, no prelude, and no arias, except the "Ave Maria." In the several recitatives, many of them much too long and unnecessary, the orchestral accompaniment has little or no character and offers poor support to the voices. Between the acts the music continues, not unpleasing, but rather insignificantly and insignificantly. Some curtainments have been made since the opening night.

The opera was beautifully staged, extravagantly staged in every particular. The singers were earnest and conscientious, and some good work was accomplished by them. Lillian Grenfelt, who was singing in English for the first time, was as good as could be expected under the circumstances in her enunciation of the diffuse words. Her voice is light and pleasing, but there is little of character or vocal color in her work or voice. She has her own particular conception of Joan, which was rather that of the pretty plus the coquettish. The leading tenor role, that of Dunois, was taken by Raoul Torrent, also singing for the first time in English. M. Torrent has been studying English diction with Hermann Klein, and accomplished wonders in the role, with its numerous difficulties. He possesses a light quality tenor voice of pleasing timbre and made a distinguished appearance. Henry Rabke, as the king, was excellent. Charles Mott, as the Duke of Burgundy, proved his capacity in many respects. He has a fine baritone voice and is a singer of great taste and refinement. Dora Gibson, as Isabeau, was somewhat too much of the virago. The part does not suit her vocally or histrionically. Her voice was forced, and consequently was raspy and unmusical to a degree. Renée Gratz, a pupil of Blanche Marchesi, made her stage debut on the occasion of the first performance as the page to Joan, acquitting herself in a very creditable manner, vocally and as to deportment. Mr. Rôze conducted, and at the close of the performance there was tremendous applause and calls for Mr. Rôze, who responded with a few well chosen words.

At the second performance of "Joan of Arc," Marta Wittkowska sang the title role with much success. She has a fine voice of a deep resonant quality, and she imparted a warmth and dignity to the role wholly lacking in the first performance. Mme. Wittkowska will sing

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ENGLAND'S PREMIER AGENCY

Isolde in the first production (in English) Saturday next of "Tristan and Isolde."

The third performance of "Joan of Arc" brought forward Bettina Freeman in the title role. Here, again, was another conception and study of the character of Joan. Miss Freeman, whose voice is of a bright, very resonant quality, imparted a thoroughly devotional quality to her reading and made an interesting study of the role. She sang the "Ave Maria" with much taste and refinement.

The New Symphony Orchestra, under Landon Ronald, opened its sixth annual series of symphonic concerts at Queen's Hall, November 3. The concert was distinguished by its introducing to the English musical public Sir Edward Elgar's new symphonic study, "Falstaff." It was its first performance in London, and it was interpreted with warmth and vigor by Mr. Ronald and his men. The entire program was given over to Elgar works and included the "Enigma" variations and the symphony No. 2 in E flat.

John Thompson's second recital at Bechstein Hall, October 28, confirmed the opinion formed of his pianistic gifts on the occasion of his London debut. Mr. Thompson has excellent technical command and ease of execution. He opened his program with the Bach-Tausig toccata and fugue in D minor. In the Schumann sonata in G minor, there was a degree of scholastic spirit, warmth and depth of feeling being not wholly in evidence. Mr. Thompson's future appearances will be looked forward to with interest.

Katharine Goodson left for the United States on board the Cedric, November 6. Miss Goodson will be in America until April next, when she will return to London after concluding what will have been her fifth tour of the United States. She is accompanied by her husband, Arthur Hinton, several of whose compositions, including his symphony in C minor and his piano quintet, will be heard in the United States during the season. His quintet will be played several times by the Kneisel Quartet.

The London Symphony Orchestra gave the first concert in its 1913-1914 series of concerts, at Queen's Hall, October 27. Fritz Steinbach conducted with his usual skill and musicianship a program constructed of the "Leonora" overture No. 3, Brahms' third symphony, one of the Bach Brandenburg concertos, and Beethoven's fifth symphony. The orchestra was in fine form and the program called forth much enthusiastic applause.

Viola Tree (Mrs. Alan Parsons), who has recently become a pupil of Yeatman Griffith, has been singing with great success at Birmingham this week.

Great interest attaches to the Thomas Beecham plans for a season of grand opera to be given at the London Opera House, commencing in January. The "Rosenkavalier," "Die Meistersinger," and the "Ring" and other operas are all scheduled for performance, and the artists are to include many of those now on tour with the Denhoff Opera Company, which is now under Mr. Beecham's direction. Mr. Beecham again will conduct at the Drury Lane season, which again will be the scene of several delightful Rus-

sian operas, including the first operatic production of "Prince Igor." Some Mozart operas will be given in Italian by the Russian singers. M. Chaliapin again will be among the artists, and there will also be a Russian ballet.

An interesting little brochure on "Parsifal" has just been issued by Richard Northcott; it is published by Percy Lindley at one shilling. It contains material on the story, and a list of all the performances hitherto given of "Parsifal," both at Bayreuth and elsewhere, and a list of the first performances of other Wagnerian operas. It is a little



ST. PAUL'S CATHEDRAL, LONDON.
The crypt with tomb of Sir Christopher Wren.

booklet that no doubt will fill the need of just this difficult to find data.

Strauss' new orchestral work, "Festliches Präludium," produced for the first time at the first concert of the season of the Royal Philharmonic Society, November 3, does not seem to have struck the popular fancy at all. And it certainly cannot be wondered at, considering that it out-Strausses Strauss in every Straussian characteristic. It lacks the inspirational mood entirely and the note of exaltation as well. There is noise galore but precious little music. Written for the opening of a new concert hall in Vienna, it was probably conceived in a kind of while you wait fashion, and bears the marks of its hurried manufacture. Will it take a place in the Strauss repertoire of the leading orchestra conductors? It will be interesting to wait and see! The concert, the first in the Philharmonic's

one hundred and second season, was under the direction of Herr Mengelberg, and Kirkby-Lunn and Señor Manen were the soloists.

At the close of the performance of "Joan of Arc" at Covent Garden, November 6, a great shower of handbills came flying down on the audience in the stalls, thrown from the gallery by Suffragists. These handbills contained the reproduction from the Daily Herald of a drawing of an English Suffragist in prison and the Maid of Orleans, addressing the Suffragist thus: "Yes, I remember even in my day your English had a way with them in dealing with women!"

Norah Blofield, one of the talented pupils from the Muriel Little studios, has been meeting with great success this, her first season, on the professional stage. Miss Blofield has had several engagements in the English Provinces and has been singing several of Charles Wakefield Cadman's songs, which are invariably redemanded. Possessing a really beautiful lyric soprano voice, which has been particularly well trained by Miss Little, this young singer gives great promise for the future.

Two talented young artists—Florence Pauly, pianist, and Margaret Norton, contralto, gave their first public concert at Bechstein Hall, November 7. Miss Pauly opened the program with the Bach-Liszt organ prelude and fugue in A minor, which she played with good technical command and musical feeling. She gave the impression of being a very talented pianist, and this was further strengthened by her playing of a Schumann romance, which she phrased with much taste. Theme and variations, Haydn; and theme and variations by Paderewski completed Miss Pauly's contribution to the program. Miss Norton sang songs by Handel, Meyerbeer, Brahms, Strauss and Schubert, in which she gave proof of her good training. The future of Miss Pauly and Miss Norton will be watched with genuine interest by their many friends and well-wishers.

At the concert given by the Queen's Hall Orchestra at Queen's Hall, November 1, Sir Henry J. Wood conducting, as usual, there was, besides the interesting Reger work—the "Concerto in the Olden Style," the symphony in B minor, by Sir Hubert Parry, a composition full of charm, vigor and masculine directness. It was first given in London last year, when it made a most favorable impression, and again at last Saturday's concert, its four movements entitled "Stress," "Love," "Play" and "Now," were each and all received with the greatest of enthusiasm. It is music that improves on acquaintance and once more brings forward one of the most genial and interesting of English composers in a most characteristic mood and convincing manner. The soloist was Ernst von Dohnanyi, who played Beethoven's fourth concerto.

EVELYN KAEMANN.

"Say, daddy, now that you have bought Lottie a piano, I think you might buy me a pony too."

"What for, Charles?"

"So that I can ride out while she is playing."—Lustige Blätter.

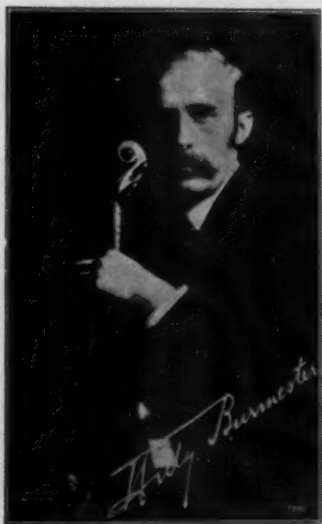
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S. Pfeiffer Receives Attractive Cello.

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Mr. Pfeiffer says that in the instrument he now has in his possession, one is able to see the close relationship and predominance of the famous Duport (1711) example of this master's handicraft.

In Mr. Pfeiffer's new catalogue for 1913-1914 one finds a very attractive representation of all the best known makers, which includes instruments from the Italian, German and French schools.

Mrs. Artha Williston Liked in Massachusetts.

Recent criticisms from the press following the appearances of Mrs. Artha Williston in Springfield and Holyoke, Mass., speak in praiseworthy terms of the soprano's singing on these occasions. Some of the comments are appended:

She is a great favorite and it is very interesting to watch her development. Mrs. Williston, save for her choir work, has not been singing in public more than two years. But in that brief time the development and enrichment of her lovely voice has been very remarkable. It means hours and hours of steady work, month in and month out to attain the beautiful interpretation that Mrs. Williston gives to the noble songs. Her singing of "Elsa's Dream" from "Lohengrin" last night was of exquisite charm, with all the tender imagery that Wagner gave this heroine, and also with perfection of the purely vocal quality. Mrs. Williston is doing something worth while with her fine voice.—Transcript, Holyoke, Mass.

Mrs. Artha Williston, whose lovely voice is now so well known in the city, sang "Elsa's Dream" from "Lohengrin," very charmingly.—Telegram, Holyoke, Mass.

Her beautiful voice was a delight to the large audience, who expressed their appreciation of this talented Holyoke girl by the heartiest kind of applause. The full glory of her voice was shown in her first selection, "Elsa's Dream" by Wagner. She was obliged to respond to an encore, selecting a dainty Irish folksong which she sang like the real artist that she is.—Republican, Springfield, Mass.

Mrs. Artha Williston gave enjoyment to the hundreds at Mr. Hammond's organ recital Saturday afternoon in the Second Con-

gregational Church by her rendering of the aria "He Shall Judge the Earth." Mrs. Williston sang the beautiful aria in most artistic manner and was a revelation to those who had never heard her before. She has a lovely, clear, rich, sympathetic voice, one that shows the careful training it has received. A Springfield music critic speaking of Mrs. Williston, recently said: "Mrs. Williston of Holyoke has the most glorious voice in this valley."—Telegram, Springfield, Mass.

After the speech of acceptance, Mrs. Artha Williston, herself a resident of the district, delighted the audience with one of the sweetest renditions of "Elsa's Dream" by Wagner, that has ever been heard at any exercises of the kind. Mrs. Williston was at her best last evening and so captivated the audience that she was obliged to return to the stage for an encore, this time singing an Irish folksong by Arthur Foote.—News, Springfield, Mass.

The singing of Mrs. Williston was very greatly enjoyed. Her beautiful voice gave pleasure to all and particularly to the young people, who listened with the closest attention.—Union, Springfield, Mass. (Advertisement.)

LOS ANGELES ORCHESTRA AROUSES ENTHUSIASM.

New Conductor Proves His Worth at First Concert—Remarks by the Mayor—Ellis Club Begins Its Season—Harold Bauer Recital—Woman's Orchestra's First Appearance of Season—Ellen Beach Yaw in Vaudeville.

1110 West Washington Street,
Los Angeles, Cal., November 14, 1913.

The most exciting event of the season was the unprecedented success of the new Los Angeles Symphony Orchestra, under Adolf Tandler. It was a revelation in orchestral work in this end of the country. It served several ends. First it proved that we have the material to make a great symphony orchestra and a conductor who, if I do not sadly miss my predictions, will soon be widely known. He led the entire program without a note, and never once was there the slightest hesitancy nor a failure to indicate the entrances of every instrument. The result was a perfection of finish and detail, a delicacy of nuance and shading that was a joy. Mr. Tandler is still so young that he has many years in which to prove his genius, and he has won the unbounded confidence of both his men and his board of directors, and no stone will be left unturned to give him full play for his gifts. Mayor Rose made a brief but telling speech, in which he stated that we were witnesses to an epoch making event—one that registered the fact that this wonderful country was to stand for the highest development in art, and not to be a merely commercial community. Many flowers and several laurel wreaths were heaped upon the conductor and an ovation greeted him on every appearance and after each number. He was ably assisted by Sigmund Beel, first concertmaster; Mr. Schliwen, second concertmaster, as well as each principal and every member of the orchestra. The second item of importance at the concert lay in the fact that the brilliant new Sibelius suite had its first hearing in this country. That alone is an event of consequence, as it is a great work, consisting of six symphonic poems of interest and gorgeous coloring. It was warmly received. The balance of the program was equally good, and included the Beethoven overture and the Schubert symphony. The "Meistersinger" prelude proved the dynamic power of the orchestra.

The week began with the Sunday concert of the People's Orchestra, which gave two novelties. The "Indian Suite" of Hans Linné, conductor of the Tivoli Opera Company, gives us another American composition of genuine merit. It has four movements based on the legends and real melodies of the Indians, is handled with cleverness and dramatic power, is entirely modern in treatment and orchestrated most interestingly. It was received with much favor and the composer was brought out twice.

The other number was an arrangement of Shariot M. Hall's poem, "The Race Mother," with a musical setting by Charles Farwell Edson and read by himself. He was obliged to repeat it. The rest of the program consisted of the "Prometheus" overture of Beethoven, the "Habanera" and "Dagger Dance" from Herbert's "Natoma," and the "Jubel" overture of Weber.

Monday night L. E. Behymer gave the friends and admirers of Isobel Carol, known here in the old days as Isabella Curl, a chance to hear her in concert at the Auditorium. She was assisted by Norma Rockhold Robbins, contralto; Alfred Appl'ng Butler, pianist; Blanche Hen nion Robinson and Carrie Trowbridge, accompanists.

Tuesday evening brought the first concert of the Ellis Club, and as usual meant a packed house and enthusiasm in the audience. While the men never do quite so well at the first concert as they do at the later ones in the season, nevertheless they always sing well, and Mr. Poulin never fails to secure telling effects. Following the custom of years, the audience stood while before the regular program the club sang "The Long Day Closes," in memory of Charles Ellis, founder of the club. Those assisting were:

Emilie Cole-Ulrich, soprano; Gustave Ulrich, cello; Mary L. O'Donoghue, piano; Ray Hastings, organist and accompanist.

The opening of the Owens River Aqueduct was one of untold importance to Los Angeles and all this section, and was celebrated with great rejoicing. It seemed meet and proper that the artistic element of the community should be represented by Ellen Beach Yaw, "Lark Ellen," as she is affectionately called, for she is a California product and a loyal daughter of the State and vitally interested in all that means progress and development to the community. She sang her own "At the Coming of the Waters," arranged for the occasion, and added much to the significance of the day. It will be of interest to know that Mme. Yaw has finally yielded, after years, to the offers of the vaudeville management and will make her first appearance on the Orpheum Circuit in San Francisco, Sunday, November 16. She will sing some of her arias and also the compositions of her own that she has made famous. Mme. Yaw was never in better voice, while the phenomenal upper tones are unimpaired. Her contract calls for ten weeks at a figure not to be ignored. After that, she is not quite ready to announce her plans.

Thursday night witnessed the triumphant appearance of the Woman's Orchestra, under Henry Schoenefeld's baton, in the first concert of the season. The soloist was a pupil of J. A. Anderson, who is making himself felt as a successful teacher. Marjorie Nichols is barely seventeen, but she plays well and her performance of the Mendelssohn G minor concerto and her group of solos made a sensation. The flute solo by Minnie Victoria Percival and the "Largo" of Handel, by Bessie Fuhrer, concertmaster of the orchestra, were features much enjoyed. The next concert is to be held in the Auditorium on December 5, with Carreño as soloist. The January concert will present Francis Macmillen, violinist, and the February concert Sibyl Sammis McDermid, soprano, and George Schoenefeld, harpsichordist.

Saturday afternoon, November 15, Manager L. E. Behymer presented Harold Bauer in recital as the second of the matinee series of the Philharmonic courses. Mr. Bauer is a great favorite here and a large house greeted him. His program was a great change from the average recital program. It was in reality a chronological history of the dance and was most interesting from the Bach to the Brahms. One of the seldom heard numbers was the Schumann "Davidsbündlerntanz," a work nearly as interesting and quite as original as the much played carnival suite.

This week brings the beloved Mme. Schumann-Heink, the Lyric and Orpheus Clubs in the first concerts, followed next week by the Western Metropolitan Grand Opera Company.

JANE CATHERWOOD.

Francis Rogers at the Little Theater.

Among other songs Francis Rogers will offer at his concert at the Little Theater, New York, on December 2, with Miss Lassoli, harpist, two old operatic airs very seldom sung nowadays—one from Handel's "Scipione" (1726) and one from Sacchini's "Oedipe" (1785); also two striking, powerful songs by Moussorgsky, "The Love Song of the Idiot," and "Field Marshal Death," which probably have never been sung in this country. Then there will be a group of interesting songs sung to the accompaniment of the harp.

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HAARLEM PHILHARMONIC MUSICALE.

First Program of Season Performed at Waldorf-Astoria Hotel.

At the first musicale of the Haarlem Philharmonic Society of New York (Mrs. Rastus Seneca Ransom, president), held in the Astor Gallery of the Waldorf-Astoria, Thursday morning, November 20, compositions by Celeste D. Hecksher comprised the entire "orchestral" program.

The orchestra was made up of thirty members of the New York Symphony and conducted by concertmaster, Alexander Saslavsky.

"Dances of the Pyrennees" and "Two Dances for Orchestra" received spirited readings, bringing out effectively the pleasing melody and rhythmic effects. The "Old French Dance" had to be repeated.

Mme. Voigt's selections brought forth enthusiastic applause, because of the quality of her voice, and her thoughtful renditions.

"To the Forest" (suite for violin and piano) received an excellent interpretation at the hands of Mr. Saslavsky and Miss Hauser.

Following is the list of officers of the Haarlem Philharmonic Society:

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Slezak Enjoys "Movies."

Leo Slezak, the giant Czech tenor, who will appear with the National Grand Opera Company in Portland next February, has a strong liking for moving pictures and attends them often. When he was in concert in Portland last year, he stole away to enjoy the movies and by chance secured a seat next to a big Englishman.

The orchestra struck up a popular air and Slezak began singing lowly. As the notes came from the great singer's

throat, clear and beautiful, the Englishman twisted around in his seat, listened awhile and finally in tones of greatest admiration, said:

"Say, my fine fellow, you sing excellently and I am sure could get a job doing it regularly, if you would only apply."

—Portland, Ore., Journal.

Florence Macbeth Coming to America.

Gifted with a charming personality as well as with a glorious voice of the coloratura genre is Florence Mac-



FLORENCE MACBETH AT THE AGE OF NINE YEARS.

beth, the pupil of Yeatman Griffith, of London. In December Miss Macbeth will leave for the United States to



Photo by Claude Harris, London.

FLORENCE MACBETH.

make her debut with the Chicago Grand Opera Company early in January.

Beatrice la Palme as Thais.

Beatrice la Palme is singing the part of Thais this week at the Century Opera House, New York, alternating with Lois Ewell. Mme. la Palme will sing this week at the Wednesday matinee on Thursday night and again at the Saturday matinee.

"Monna Vanna," the opera of Fevrier, which is to have its American premiere at the Boston Opera House this month, is to be heard also at the Opera in Munster. It has been successfully staged at Berlin, Schwerin and Breslau.

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PUTNAM GRISWOLD SCORES A GREAT SUCCESS IN THE WEST.

Famous Basso of Metropolitan Opera Company Wins Praise on Western Tour.

Putnam Griswold, the famous basso of the Metropolitan Opera Company, has just returned from his tour of concerts in the West. The following press criticisms, which are but a few of the large number he has received, tell briefly of the success Mr. Griswold attained in the West:

WITH THE MINNEAPOLIS SYMPHONY ORCHESTRA, OCTOBER 24, 1913.

The really highest events of the program were the glorious vocal and orchestral combinations, as they were so perfectly rendered by Putnam Griswold with the (Minneapolis Symphony) orchestra. . . . With a voice comprising every manly character, with an inward reserve of emotional sympathy, with a tenderness and delicacy of a great heart, and with a self-effacing modesty, Mr. Griswold last evening added one of the absolutely perfect wreaths to the lasting memory of the city.—Minneapolis Daily News, October 25, 1913.

Putnam Griswold's vocal work was of transcendently beautiful artistic quality, endowed with a richly opulent and wonderfully colorful voice. Mr. Griswold sings with ease, assurance and authority. He refused an encore after six recalls.—Minneapolis Tribune, October 25, 1913.

Putnam Griswold, who is now a famous Wagnerian baritone, proved himself a finished and sympathetic artist of a powerful voice, well trained and of a mature intelligence. He sang . . . with splendid contrasts of diction and tone coloring. . . . He followed the best of Wagnerian traditions for elocution.—Minneapolis Journal, October 25, 1913.

WITH THE ST. PAUL SYMPHONY ORCHESTRA, NOVEMBER 5, 1913.

Mr. Griswold has voice in abundance, deep, full and clear, particularly at the top, where the ordinary basso is dead and dull, his voice lives and rings. It is full of virility. . . . His songs were given with exact diction, manly quality, well adjusted dynamics and human whole heartedness. There is no better work in the singing world today. He has all that any man can have.—St. Paul News, November 6, 1913.

Putnam Griswold, just back from his numerous European triumphs, was in excellent voice, and it is one of the most resonant and beautiful voices contained in the musical composition of any singer alive today. His art, too, is commensurate with his voice. It is large, well balanced and mentally strong. He was commanding by virtue of his sound art.—St. Paul Press, November 6, 1913.

WITH THE KANSAS CITY SYMPHONY ORCHESTRA, NOVEMBER 3, 1913.

Putnam Griswold is conceded the highest standing of any American man in opera and it is especially appropriate that he should come here for the Wagner concert, as his fame lies chiefly in the performance in the great basso roles of the music dramas.—Kansas City Star, November 2, 1913.

Mr. Griswold, the distinguished American Wagnerian basso, gave a superb rendering of the two big soli from "Die Meistersinger."—Kansas City Journal, November 4, 1913.

. . . He left no doubt as to his qualifications to succeed even in our own early hero, Van Rooy, in the "Ring" and the "Meistersinger" roles. His Hans Sachs solos were beautifully sung and pleased so much that he threatened to turn the Wagner concert into a song recital.—Kansas City Times, November 4, 1913.

Putnam Griswold . . . won his audience with his first number, and with each song the interest and enthusiasm grew. . . . He had the wonderful power of changing from the most dramatic roles to songs which require the most delicate treatment. . . . His transitions from the heavy to the lighter music were made without an effort and he seemed to be at his best in whatever he chose to sing. His staccato passages were especially pleasing and at all times his enunciation was perfect.

Mr. Griswold's personality was felt throughout the entire program. His stage presence was very pleasing. . . . He was very gracious and responded to two encores. It would be difficult to say in which particular part of this program the singer excelled, for every number, whether it was some dramatic interpretation or the most tender love song, was given beautifully. His voice is a noble one and his technique perfect.—Moline Evening Mail, October 31, 1913.

Perhaps the most successful recital ever given in the Tri-Cities was rendered before a large audience at Moline last evening.—Moline Dispatch, October 31, 1913.

Perhaps few of the large audience who heard Putnam Griswold, the eminent basso of the Metropolitan Opera Company, in his song recital last evening at the Moline Theater will ever forget the beauty of his interpretation. . . . Every number of the eighteen on the program, together with the two encores, was a favorite, for each had its own special appeal. His voice, big, resonant with ex-

quisite melody, and under marvelous control, has withal a smoothness, a velvet tone that enthralled.—Davenport Times, October 31, 1913.

His fine stage presence combined with his rich, beautiful voice, of perfect pitch and quality, won his audience on his first appearance and the recital was one of the finest ever given here. Mr. Griswold's achievements last evening assures him of a capacity house on any future appearance here.—Clarksburg Exponent, October 18, 1913.

Loud and frequent applause voiced its appreciation of Mr. Griswold's renditions. Mr. Griswold lived up to the advance notices



Photo copyrighted by Mishkin Studio, New York.
PUTNAM GRISWOLD.

and proved himself one of the best basso singers ever heard in this city.—Clarksburg Telegram, October 18, 1913.

His noble voice, its freedom of tone, the interpretative art displayed, and the beautiful diction resulted in an artistic triumph such as does not come often to an American artist.—Clarksburg Exponent, October 17, 1913.

Not only is his voice both powerful and rich in tone, but his singing is marked by artistic finish and clear enunciation, as well as by dramatic expression, and his manner charms every one who attends his recitals. He certainly could not complain of lack of proper appreciation, for from the . . . last notes of the first song . . . to the close of the program . . . the applause

heard in this city for a long time and that he has a wonderful voice. The rhythm of his singing at times swayed the audience to rounds of applause and twice he was forced to repeat numbers. . . . On the whole there was nothing to choose between the different numbers of Mr. Griswold's recital. All were of the highest quality.—Waterbury Republican, October 30, 1913. (Advertisement.)

HOLLAND-TOPPING MUSICALS.

Soprano and Pianist Give Enjoyable Affair.

Geraldine Holland, soprano, and Elizabeth Topping, pianist, gave a combined studio musicale at the Elizabeth Kelso Patterson studio, New York, November 18, the singer being Miss Patterson's pupil. They participated in the program published in the MUSICAL COURIER last week, doing honor to themselves and their instructors; Richard Burmeister has been Miss Topping's principal master.

Miss Topping has a fine variety of touch and tone, plays with much temperament and naturalness, and combines with it poetic appreciation of what she plays. These qualities stood her in good stead in Schumann's "Carneval," with its varying moods. Her playing of Liszt's "Benediction" was fascinating, while the bravour and spontaneous spirit of the twelfth "Hungarian Rhapsodie" brought her warmest praise. She was obliged to play again, a Debussy combination of tones, as encore.

Miss Holland presents a pleasing appearance, and has a very promising voice. Perhaps her best singing was in two fine songs by Jean Paul Kuster, "Morning" and "Dewdrops." Her clear enunciation and bright colored voice sounded fresh and sweet throughout the evening; it was noticeable that as the affair proceeded, she sang with greater freedom, eventually leading to artistic interpretation. With further study the young lady should attain a leading position in the vocal world.

Miss Patterson teaches according to the principles of the Marchesi method, having been one of that authority's leading artist-pupils, and it is safe to say she achieves results. Mention is due of the excellent accompaniments of Verna Howe.

Oscar Seagle in St. Louis.

Oscar Seagle, the noted baritone, assisted by Yves Nat at the piano, was heard recently with the Morning Choral, of St. Louis, the program consisting of songs from the older school of Mozart, Buononcini and Handel, with some selections from the old French, modern works by Schubert and Wolf, and a suite of modern French songs. Mr. Seagle also sang two selections by the American composer, Campbell-Tipton, "Tears" and "Rhapsodie," both of which have been frequently commented upon in these columns as being among the most remarkable musical compositions which have ever been done by any American composer. Mr. Campbell-Tipton is certainly one of the greatest living American musicians and the advent of another new song from his pen is looked forward to with impatience by his many admirers and by the large number of artists who are looking for new and high class material.

Mr. Seagle, whose success needs scarcely to be commented upon, as it is becoming an old story that he should be granted an ovation at his every appearance, is fortunate in having as his accompanist so able a man as Yves Nat, who is a gifted young French pianist, and is not alone an excellent accompanist, but a clever soloist as well. Mr. Seagle modestly states that the success of this St. Louis appearance was equally divided between himself and Mr. Nat.

Mr. Seagle has been requested to return to St. Louis to give another recital, and has accepted this offer.

"Can you build me a piano and leave the bark on the wood?"

"I guess so," opined the piano salesman.

"I want it for my hunting lodge. We rough it up there, you know.—Judge.



Photo by Mishkin Studio, New York.

MEDALLION SPECIALLY STRUCK IN COMMEMORATION OF THE MARRIAGE OF KAISER WILHELM'S DAUGHTER TO THE PRINCE OF BRUNSWICK BY THE DUKE OF CUMBERLAND FOR PRESENTATION TO PUTNAM GRISWOLD, WHO SANG AT THE CELEBRATION.

was spontaneous, hearty and insistent. Putnam Griswold is equally at home in all classes of songs, Italian, French, German and English. . . . Mr. Griswold demonstrated that a well placed voice will find no difficulty in singing English easily. . . . He also showed that a voice may be big enough for the most dramatic roles in opera, and at the same time so well controlled that songs requiring delicate treatment . . . need not be distorted. Mr. Griswold can always be sure of an audience when he announces a recital.—Waterbury American, April 30, 1913.

Musical critics who attended declared that the singing of Mr. Griswold was beyond a doubt the most wonderful that has been



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ELEANOR SPENCER SCORES SUCCESS AT PITTSBURGH.

American Pianist Impresses by Her Complete Mastery of the Keyboard—Concert of Cadman Compositions—Wilkinsburg Choral Society Opens Its Season.

Pittsburgh, Pa., November 21, 1913.

Eleanor Spencer, one of the most talked of pianists of the past year, appeared in recital in the Schenley ballroom, Tuesday evening, November 18. To say that Miss Spencer came up to all expectations would indeed be mild, for it is doubtful if all her advance notices could do justice to her splendid art. Miss Spencer not only possesses strength of character, but strength of physique, and is one of the few women pianists of the day whose playing shows few feminine characteristics. To tell in detail the many good things about her program would take pages, so suffice it to say that the name of Eleanor Spencer must be reckoned among the greatest exponents of the pianistic art. The audience was composed entirely of representative Pittsburgh musicians. It is to be hoped that none will miss the opportunity of hearing this artist should a return engagement be arranged. The program was as follows:

Pastorale and capriccio Scarlatti
Sonata in A major Scarlatti
Variations Serenades Mendelssohn
Sonata in B major, op. 58, No. 111 Chopin
Etude Arensky
Au Claire de Lune Debussy
Waldearauschen Liszt
Soirée de Vienne Schubert-Liszt

Last week Louise Homer, the contralto, was presented in a program by the Vassar Aid Society, in Carnegie Music Hall. Mme. Homer's program follows:

Dem Unendlichen Schubert
Von ewiger Liebe Brahms
Meine Liebe ist grün Brahms
Mit deinen Blauen Augen Strauss
Frühlingsnacht Schumann
Sing to Me, Sing (new) Sidney Homer
Boats Sail on the Rivers Sidney Homer
Ferry Me Across the Water Sidney Homer
The Stormy Evening Sidney Homer
The Song of the Shirt Sidney Homer
Aria, My Heart at Thy Sweet Voice (from Samson and Delilah) Saint-Saëns
Old Irish Arranged by Herbert Hughes
The Lover's Curse
Down by the Sally Gardens
A Ballymore Ballad
A Ballad of Trees and the Master Chadwick
Wings (MS.) B. Sherman-Merriman
Festal Song Bantock
Mrs. Edwin N. Lapham at the piano.

Corinne Rider Kelsey, the noted soprano, has been engaged by the Apollo Club as soloist for the opening concert on Friday evening, December 12. For the second concert of the Apollo season, Dan Beddoe has been selected as soloist. It has been several years since either of these artists has been heard in this city, and they will no doubt receive a royal welcome.

The Wilkinsburg Choral Society, Charles N. Boyd, conductor, gave its first concert of the present season, Tuesday evening of last week. The soloists were Dan Jarrett, tenor, and Blanche Hilliard, soprano. The program follows:

With Warlike Minstrelsy (Lucia di Lammermoor) Donizetti
Aria, One Fine Day (Madame Butterfly) Puccini
Miss Hilliard.
Polonaise (Life for the Tsar) Glinka
Aria, Land Me Your Aid (Queen of Sheba) Gounod
Mr. Jarrett.
Market Chorus (Masaniello) Auber
Habanera (Carmen) Bizet
Miss Hilliard and chorus.
Tenor solo—
For You Alone Geckl
Mary Richardson
Mr. Jarrett.
Barcarolle (Tales of Hoffman) Offenbach
(Ladies' voices only.)
Soprano solo—
Serenade Branscombe
Nocturne Nevin
Miss Hilliard.
Miserere Scene (Il Trovatore) Verdi
Miss Hilliard, Mr. Jarrett and chorus.
Hail, Bright Abode (Tannhäuser) Wagner

Charles Wakefield Cadman has had quite a busy time since arriving in Pittsburgh. He appeared first in Carnegie Hall in a recital of his own compositions, including his Indian Music Talk, in which he was assisted by Paul

Harper, tenor. Other singers appearing on the program were Rose Leader, Helen Heiner, Mrs. Filer, Miss Terrill, G. Paul Moore, Walter Earnest, and John Roberts. On Tuesday of this week he appeared in Carnegie Music Hall, Homestead, in a recital of his compositions, and on this occasion was assisted by Mrs. Ostrander, soprano. Homestead really lays first claim to Mr. Cadman, as his early life was spent there. Naturally they are very fond of him and for many years the composer has given an annual recital there, each time being warmly greeted by enthusiastic friends of former years. The program for Pittsburgh was as follows:

Part songs—
In Pride of May (madrigal).
Spirit of Spring (from The Morning of the Year).
Eight voices.
Songs for soprano—
The Tryst.
I Found Him on the Mesa.
Call Me No More.
Edith Granville Filer.
Trio in D major for violin, cello and piano.
(New—first time in Pittsburgh.)
Part song for women's voices, with trio accompaniment, The Wish.
AN AMERICAN INDIAN MUSIC TALK.
Mr. Cadman at the piano, assisted by Paul K. Harper, vocal
illustrator and incidental violin solo by Mr. de Backer.
The Old Man's Love Song (Omaha tribal melody idealized by
Farwell).
Examples of primitive music used as an analogy—
The Omaha Tribal Prayer (sung in the vernacular).
A Gregorian Chant of the Seventh Century (in Latin).
An Ancient Egyptian Chant (traditional, in Arabic vocables).
Demonstration of involved rhythms of two Omaha songs from Alice
Fletcher's Monograph on Omaha Music.
Some harmonized and idealized songs—
Blanket Song of Lover's Wooing (Zuni melody).....Carloa Troyer
In the Forest (Ojibway Love Song).....Frederick Burton
Her Shadow (Ojibway Love Song).....Frederick Burton
Exhibition of some Indian instruments and some Winnebago and
Omaha flageolet love songs played upon this instrument by Mr.
Cadman.
Indian Dance (for violin)Fidelis Zitterbart
Mr. de Backer.
Idealized songs—
Incantation Over a Sleeping Infant (Zuni)Troyer
From the Land of the Sky Blue Water (Omaha)Cadman
The Moon Drops Low (Omaha)Cadman
Note—All the numbers, unless otherwise designated, are by Mr.
Cadman.

Ruth Thoburn, violinist, will render the violin obbligato in the Elgar number, to be sung by the Tuesday Musical Choral at the concert of the Pittsburgh Male Chorus Friday evening.

Helen Heiner will be the assisting artist at a concert to be given in the First Presbyterian Church, Latrobe, Pa.
HOLLIS EDISON DAVENNY.

BROOKLYN ARION CONCERT.

Those who braved the storm on November 16 to attend the Brooklyn Arion Society's first concert of the season, under the direction of Arthur Claassen, with Sara Gurovitch, cellist, and Felix Helden, tenor, as the assisting soloists, felt well repaid for the effort. The large hall was festooned with the German and United States colors, and an enthusiastic audience attended. The string orchestra, of fifteen members, played numbers by Bach, Boccherini, Wick, Gillet, etc., so well that some of these pieces had to be repeated. The male chorus of sixty singers sang with telling effect, especially the first tenor and second bass parts, which came out with pure, full tone. "Hab' Mein Wagen Vollgeladen," a humorous choral work, pleased the audience. Their singing in other selections was rhythmic, expressive, and impressive, as the text and music demanded.

Sara Gurovitch, the cellist, is an artistic player; her most notable work was in Boellman's "Variations," played with Bernardine Kieckhefer, a capable pianist.

Felix Helden, the tenor soloist, has a beautiful lyric voice, under excellent control; he sang operatic excerpts and other selections with good expression and effect.

The women's chorus sang songs by modern composers, and united with the men in the closing number, "Ein Alte Maer," by Meyer-Olbersleben, with string orchestra accompaniment.

Mr. Claassen is to be congratulated on the artistic response to his baton of both male and female singers, and orchestra. Lillian Funk played excellent accompaniments.

F. A. G.

Lyon is to hear at the Grand Theater this season d'Indy's "Fervaa," "Parsifal," "Salome" and "La Glu," by Gabriel Dupont.

BALTIMORE MAENNERCHOR OPENS ITS NEW CLUB HOUSE.

Concert and Reception in Honor of the Event—Evan Williams' Recital—"Bohème" by the Philadelphia-Chicago Opera Company—Performance Interrupted by Annoying Applause Habit.

Phone, Tuxedo 752 F.
Roland Park, Md., November 21, 1913.

The Germania Maennerchor opened its handsome new clubhouse in the remodeled Lehmann Hall, Monday night, November 17, with a concert and reception. The concert consisted of chorus and orchestral numbers, under the direction of Theodore Hemberger. Mr. Hemberger's masterly handling of his materials was a delight to his audience. The Maennerchor sang in its usual fine style, with absolute precision of attack and beautiful tone color. One number was sung by female chorus, and one by mixed chorus with a quartet composed of Annetta Dull, Leonora Koke, James Price, and Richard Fuller Fleet. Miss Dull also sang the aria from "La mort de Jeanne d'Arc," with orchestral accompaniment.

The third Peabody recital was given Friday afternoon by Evan Williams, who was unfortunately suffering from a bad cold; but he did wonders with his voice in spite of it. It has been several years since this eminent tenor has been heard here in recital, and he was greeted by a packed house, which was in no way disappointed. His "Sound an Alarm," from "Judas Maccabæus," brought forth well deserved plaudits, to which he responded by singing "All Thro' the Night." Later on the audience with equal fervor encored Brahms' "Lullaby." Mr. Williams gave a beautiful rendition of Beethoven's song cycle, "Au die Ferne Geliebte." This cycle is so rarely given that we owe a debt of gratitude to Mr. Williams for allowing us to hear it.

On Saturday morning Florence Giese gave the first of a series of three piano recitals, at the Arundell Club. She was assisted by Alfred Fürthmaier, cellist, and Walter Johnson, baritone.

Grace and St. Peter's Church is making a specialty of Choral Evensong, at the 4:30 service. Special anthems are sung, and the service is followed by a short recital of organ and harp or cello. Last Sunday "Lovely Appear," from "The Redemption," was one of the anthems, the soprano solo being splendidly sung by Mrs. Richard Ortman. The recital, by Frederick W. Wolff, organist, and Roland Gminder, cellist, consisted of a larghetto by Mozart, the familiar largo of Händel, and Schumann's "Traumerei."

An opera lecture recital was given at the Arundell Club by Mary Stuart Reid, pianist, "Aida" being the subject. Miss Reid gave an interesting talk on Italian opera, followed by a sketch of Verdi and the story of the opera. She then played the score in full.

Emmanuel Wad, pianist, and Bart Wirtz, cellist, have returned from a joint recital tour in the South. S. C. Van Hulsteyn, violinist, and George F. Boyle, pianist, are now playing with great success in Virginia.

Dr. B. Merrill Hopkinson sang at the Cathedral of St. John the Divine, New York, Tuesday afternoon, November 18.

The presentation of "Bohème," on Friday night, should have aroused unusual interest from the fact that it was the vehicle for the American debut of Rosa Raisa, and for the Baltimore debut of Giovanni Mantinelli. Baltimore, however, was skeptical, as usual, and refused to take the verdict of other cities as to these two young singers. Consequently a half filled house heard a most excellent performance. Mme. Raisa is young and pretty, with a lovely fresh voice. Mantinelli is a delight. He sang Rodolfo as we have not heard it done in many years. Mabel Riegelman, who sang Gretel so charmingly last spring, was the Musetta. The audiences at the opera have developed a most annoying habit of interrupting by applause, and demanding the repetition of certain scenes. This disturbs the continuity of the music, and evidences a lack of musical insight. It is to be hoped that Maestro Campanini, who is to conduct the next opera, "Tosca," will discountenance any such demonstrations.

Frederick W. Wolff, organist of Grace and St. Peter's Church, will give a recital at Zion Methodist Church, Cambridge, November 25.
D. L. F.

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THE VIOLIN WINS.

A Comparison Between the Violin and the Piano Made by an Able Writer on the Pittsburgh Post.

Compared with a concert grand piano the violin seems but a toy. The concert pianist when he goes a-touring cannot tuck his instrument under his arm, take it into his Pullman berth and guard it tenderly. It is moved about by burly porters who have no reverence for it; who look upon it only as a box of unwieldy shape and size, and heavy enough to justify curses. Then, after it is in place on the stage, a strange tuner takes it in hand and works over it, probably with impatience. To him it is an instrument of impersonal value. To the pianist it is the same. It is not his instrument, but a road tour one.

But the violinist! His instrument is part of himself. It is he who cares for it, who tunes it. It goes with him on the stage and off. And it has a tone which in possibilities for sympathetic expression the imposing piano can never approach. With one tone your violinist can convey gradations of expression. The pianist can speak but once

with each tone. Let him strike it "piano" and "piano" it remains—and not for long, either—which is another illustration of the piano's limitations. Even with the most ingenious pedaling and the finest of sounding boards the piano quickly fails to respond. Infinitely more resourceful in its tone possibilities is the little instrument which the violinist holds under his chin the while he draws across it the slender bow.

Whence came it—this king among musical instruments? To that question there is no definite answer. One authority claims that bowed instruments originated with the Hindus; another that they were first used in Great Britain; still another traces their origin to the Arabs.

Today beggars in India go about playing upon an instrument called the ravanastron, which Hindu tradition tells us is a descendant of the first bowed instrument used in the world—the ravanastron invented by Ravana, who was King of Ceylon 5,000 years before the Christian era. This is stretching things a bit even for tradition, for 5,000 B. C. goes back too far in prehistoric times for any musical instrument, especially a bowed instrument, to be associated with life in that period. But tradition ignores consistency as nonchalantly as does a woman.

Hungarian Music in America.

There is a decided movement in this country to bring before the public the beautiful pathos and intensity of the Hungarian music and the effort is receiving support from many great artists, such as Yolanda Mero, the celebrated Hungarian pianist, and Helen Ware, whose work upon the concert stage has won popular favor. Rosemary Glosz-Rose, for many years engaged in concert and operatic work, has made Hungarian music features of her pro-

from Hunyadi-Lazlo and only true artists attempt it. While it may be old in style, it is new in its rich qualities and difficult execution, and Mrs. Rose is able to sing it not only acceptably but artistically in the fullest sense. In the hands of such devotees to Hungarian music, the persuasive sweetness, the weird strains of pathos and the heart burnings of passion, that are characteristic of that

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YOLANDA MERO.

grams, and those selections have never failed to provoke enthusiastic applause and manifestations of true appreciation of their merit. Her interpretations of this music, with its wealth of dramatic color and intensity of passion that only goes with the true Hungarian blood, and her ability to interpret even to the full gamut of human emotions, has been attended with pronounced success. Few operatic voices have the range to cover the beautiful aria



ROSEMARY GLOSZ-ROSE.

music, will insinuate themselves into universal favor, and Hungarian music will come to its own on this side of the Atlantic. That this is true is proved by the fact that in all her programs Mrs. Rose has been invited to render a goodly number of selections in the music and tongue of her native land.

Freemantel Encomiums.

Minneapolis, Minn., November 21, 1913.

Mr. and Mrs. Frederic C. Freemantel have been engaged to give a musicale at the Leamington Hotel on November 25. These artists are meeting with deserved success and Minneapolis is giving them a right royal welcome. Mr. Freemantel's classes are being constantly augmented by vocal pupils who are anxious to take advantage of the fact that he is one of the most prominent and best equipped vocal teachers in the West. In reviewing the recent song recital of Mr. and Mrs. Freemantel, Dr. Caryl B. Storrs in the Minneapolis Tribune said:

Last evening Mr. Freemantel, with Mrs. Freemantel at the piano, gave a program of tenor songs in the First Baptist Church, which at once established them among the most important recent acquisitions to the local musical colony. The audience was composed of intelligent and discriminating musicians and music-lovers, and their cordiality not only accorded a warm welcome to the Freemantels, but pronounced a unanimous verdict in their favor.

Mr. Freemantel's voice . . . is lovely in quality, wide in range, even in register, refreshingly clear in enunciation and of exceptionally pleasing timbre. It is handled with a technical mastery which conceals all technical effort and is backed by such good taste, sense of proportion, emotional comprehension and unaffected personal charm that the singer was equally effective in all divisions of his program which, though touching nearly every variety of song, contained in tenor literature, was ideally chosen and constructed for recital purposes. In Mrs. Freemantel, Minneapolis is glad to extend the right hand of fellowship to another most worthy member of the very limited company of pianists who know how to accompany a soloist.

Mr. Freemantel's is a genuine tenor voice of good carrying power, excellent range and lovely timbre. He is a singer of experience and well-versed method. His temperament is highly artistic and his interpretative powers versatile and highly adequate. His text articulation is very distinct and his general phrasing well balanced.

Mr. Freemantel gave four groups of songs, two in English, one in French and one in German. Of these I liked his French and German songs best, because they were chosen with great care and were highly artistic creations, everyone of them. . . . He proved himself a fine vocal elocutionist in both these foreign languages. And then in the musical interpretation of these foreign songs, the artistry of the reciter was most unflinching.—Minneapolis Journal.

Somewhat of the valuable acquisition to our city's musical life was evidenced last evening in the First Baptist Church, when Mr. and Mrs. Frederic C. Freemantel introduced themselves and their highly refined art in a recital of songs.

In the four groups of English, French, German and American songs, the singer and pianist gave a sturdy intimation of their wide acquaintance with operatic, oratorio and church music in which they have largely participated in the past. It was a great pleasure to hear such a refined and yet strong tenor voice, and to find that such a veteran church singer had not lost the natural expressions of human emotions which are usually so atrophied by the artificial commonplace of American church music.

The beautiful piano parts of the twenty-three songs of the program as they were so exquisitely and sympathetically done by Mrs. Freemantel contributed largely to the hearty welcome extended to this artist pair by the representative musical gathering last evening. It is to be hoped that Mr. Freemantel can take a large part in the choral activities of the Philharmonic Club.—Minneapolis News. (Advertisement.)

Of The Many Appearances

Vera BARSTOW

already has had this season, the following notices are opinions of but one of her successes:

Concert with Mme. Rappold, Omaha, Neb., November 10

Vera Barstow, a pretty, youthful little creature, is a wizard with her violin. Miss Barstow can play in the daintiest way and again she can bring forth the big effects. Her program furnished her a range that called for technical skill as well as interpretative powers.—Omaha Daily News.

Miss Barstow played in a highly satisfactory manner, displaying not only technical skill of a high order, but also musical taste, repose and artistic understanding.—Omaha Bee.

Miss Barstow's playing was characterized by beautiful tone, neat technique, graceful phrasing and fascinating rhythmic effects. The andante in the Bruch Concerto was especially beautiful for its tone and sympathetic conception and the whole concerto was given with considerable bravura.—Omaha World-Herald.

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HAROLD OSBORN SMITH, Accompanist

Dalmores Appreciates Trabadelo.

The accompanying new picture of the splendid tenor, Charles Dalmores, was presented by him to his old friend and long time teacher, Marquis de Trabadelo of Paris, just before he (Dalmores) left for America in October, this year. Every summer since 1902 M. Dalmores has



Photo copyright by Mishkin Studio, New York.
CHARLES DALMORES.

been working with Marquis de Trabadelo. This year, after returning from his vacation, he took two lessons every day, one each morning for voice work and one each afternoon, for special coaching in his various roles. The following testimonial is self explanatory:

Paris, 25th of October, 1913.

To Mr. A. de Trabadelo:

My Dear Friend and Maître—Before leaving for my season in America, I wish to thank you once again for the splendid results which I have achieved from our excellent work together, and tell you how much I appreciate what a great master you are.

Sincerely yours,

(Signed) CHARLES DALMORES.

PHILADELPHIA NEWS.

Philadelphia, Pa., November 18, 1913.

The Hahn String Quartet, which this season is appearing exclusively under the management of the Estey Concert Bureau, gave the first of a series of three recitals in Estey Hall, last Friday evening. The quartet presented a program which, in addition to Mozart's quartet in G major, included two novelties, a sonata for violin and piano, by Paderewski (beautifully played by Frederick Hahn, first violinist and director of the Hahn Quartet, and Gregory Kannerstein, a young Russian pianist of more than ordinary ability), and Otto Mueller's quartet in D major. Mr. Mueller, who is a member of the Philadelphia Orchestra, first won local success as a composer when one of his works was played by that organization, under Leopold Stokowski, last season, and his symphonic poem, "Atlantis," is scheduled for presentation by the orchestra at its concerts of February 20-21, in the Academy of Music. The quartet, which the Hahn players rendered with the skill and sympathy that mark all the interpretations of this admirable chamber music organization, proved of genuine musicianly merit and of distinctive melodious charm, being well constructed, with not a little display of skill in the handling of the four instruments employed.

Paul Volkman, the popular tenor of this city, whose experience in concert, oratorio and opera, both in this country and abroad, has made him a singer whose fine voice and artistic vocalism never fail to give pleasure, is to give a song recital, under the auspices of the Estey Concert Bureau, in Witherspoon Hall, Saturday evening, December 6. He will be assisted by William Sylvano Thunder, as accompanist.

At its first concert of the season, in the Academy of Music, in January, the Fortnightly Club, the popular chorus of male voices, will present an unusually interesting program, including an arrangement of "The Lost Chord" and a number of quaint Irish songs.

Sue Harvard, the young Pittsburgh soprano, who has been called the "Welsh Nightingale," will appear as soloist with the Philadelphia Orchestra at its second popular con-

cert, in the Academy of Music, Wednesday evening, November 26. She will sing arias from "Freischütz" and "Tannhäuser."

The second of the series of popular concerts by the Philadelphia Orchestra will take place on Wednesday evening at the Academy of Music. The soloists will be Sue Harvard, soprano, and Charles E. Knauss, pianist. Despite the fact that Miss Harvard was born in Wales, she has received all her musical training in this country. Her first professional appearance was made at the age of sixteen and she has made an enviable name for herself in concert, recital and oratorio. Miss Harvard will sing the aria, "Wie nahte mir der Schlummer," from "Der Freischütz," and Elizabeth's aria, "Dich, theure Halle," from "Tannhäuser." Mr. Knauss is well known in Philadelphia as a pianist of splendid attainments. He is a pupil of Hans von Bulow and he will play Weber's "Fantasie Polonaise" arranged for the piano by his old master. Mr. Knauss is the organist of the Second Presbyterian Church. The orchestral part of the program for the second popular concert will consist of Goldmark's overture to "Sakuntala," Grieg's suite, "Sigurd Jorsalfar," "Jarnefelt's "Præludium," Sibelius' "Valse Triste" and Tschaiowsky's "Caprice Italien."

A. Carbone's New Departure.

To the vocal instruction given in his Aeolian Hall studio, New York, A. Carbone, teacher of voice, has added what he calls an "Academy of Modern Languages," under the management of Mrs. Carbone.

Although the course offers conversational classes for tourists and commercial ones for business application, its pri-



A. CARBONE.

mary object is to afford opportunity for the study of correct diction in singing—one of the most important requisites of the vocal student.

De Treville in Detroit.

At the next concert of the Detroit Orchestral Association, Yvonne de Tréville will sing the Mad Scene from the "Camp of Silesia," written by Meyerbeer for Jenny Lind, and sung by the Swedish Nightingale for the first time in 1845. The obligati of two flutes will be a fitting follower of the air from Handel's "Allegro e il Pensieroso," in which Miss de Tréville uses the Saint-Saëns cadenza with flute; this is the first number on this program. When she sang it lately in St. Louis she drew the largest audience, it is said, in the history of the St. Louis symphony concerts.

The trouble about grand opera in English is that there are so few persons in New York who will be able to understand it.—Boston Transcript.

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—From an Editorial in "The Portland Oregonian" of January 17, 1913

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Frederick Preston Search in the Northwest.

Frederick Preston Search, the cellist, is now in California playing in many cities in that land of sunshine and flowers. In rapid transit he gave half a dozen recitals in Washington and Oregon, but his time was so limited that



FREDERICK PRESTON SEARCH ARRIVING AT MOSCOW, IDAHO, FOR HIS RECITAL, OCTOBER 30, BEFORE THE STATE UNIVERSITY OF IDAHO, WHERE HE WAS PRESENTED BY ALL THE FOUR MUSIC DEPARTMENTS.

he must return there in February for additional cities already booked.

The cellist is very fond of California, and his audiences there are very fond of him. In Riverside, where he gave two recitals, the Riverside Daily commented:

The large audience which greeted Frederick Preston Search at his second recital last evening proved conclusively that this talented and wonderful cello virtuoso has won a secure place in the interest of the musical lovers of this city. His program, as on his first appearance, comprised numbers of marvelous complexity, and this



FREDERICK PRESTON SEARCH AND HIS ACCOMPANIST, WALTER CHAPMAN, EN ROUTE THROUGH THE STATE OF WASHINGTON.

artist played them all with a masterly technique and musical comprehension which astounded his listeners. His first number last evening was the Saint-Saëns sonata in C minor, in three movements, and his perfectly sustained tones, revealing a beautiful singing quality and possessing depth and tenderness in the adagio passages, were particularly appealing. The work of this artist in all climaxes produces in the minds of his hearers a consciousness of great reserve power. The work of Walter Chapman at the piano

gained for this able accompanist fresh laurels, for his completely satisfying work adds greatly to the pleasure of the program. Mr. Search is very fortunate in having a pianist of such exceptional ability.

The Monterey (Cal.) Daily Express said:

Music lovers who failed to attend the Frederick Preston Search violoncello recital surely missed one of the greatest musical events that they will ever be permitted to enjoy in this vicinity. Mr. Search is certainly a master upon his chosen instrument, and no praise could be too high for the manner in which he was assisted by Walter Chapman, his regular accompanist. The program was well selected and beautiful from beginning to end. The audience were delighted and showed their appreciation by most generous applause. Mr. Search was very generous in his encores, giving the "Tarentella" by Popper, Schubert's "Serenade" and Klengel's "Cradle Song" as extra numbers, as well as repeating Cadman's "From the Land of the Sky Blue Water."

The Pacific Grove (Cal.) Daily Review says:

That Frederick Preston Search is a master upon the violoncello no one who heard him play on Saturday evening will deny, for his selections were faultlessly and beautifully rendered throughout the evening. The audience attested their appreciation of the worth of the talented cellist by hearty applause and a number of enthusiastic encores, which were cheerfully responded to. The recital by the noted violoncello was one of the most enjoyable musical events which have ever taken place in Pacific Grove.

Frederick Preston Search's engagements will keep him in California until December 10, when he returns East through Arizona, New Mexico and Oklahoma. After the holidays he returns again to the Pacific coast, for he has engagements already booked in Missouri, Iowa, Nebraska, Kansas, Colorado, Utah, Nevada, California, Oregon, Washington, Idaho, Montana, North Dakota, South Dakota, Minnesota and Wisconsin. The young cellist plays this season in every State west of the Mississippi. His Western address is care of the Gamut Club, Los Angeles, Cal. (Advertisement.)

SPOKANE NOTES.210-211 Auditorium Building.
Spokane, Wash., November 17, 1913.

Olivia Dahl presented Marie Scammel Smith, mezzo-soprano, in recital November 6, at Sherman-Clay's. Assisting her were Thyrsa Burch, an artist pupil of Sam Lamberson, and Eva Pearson, as accompanist. The program, an altogether enjoyable one, brought out the good range of Mrs. Smith's beautiful voice, the second group of songs, rendered with fine intelligence, being perhaps the most popular. Miss Burch's numbers were given with a dash and finish that stamp her a pianist of no small attainments.

A large audience filled the American Theater on November 12, when Emilio de Gogorza appeared in recital.

Needless to say, everybody is filled with excitement over the coming of Melba and Kubelik, who will appear at the Armory, November 28, under the local management of Mrs. H. W. Allen.
ELMO M. MINEHART.**Garden City Musicales.**

Alice Preston, soprano; Marian Clark, soprano; Harriet Ware, composer, and Melville Clark, harpist, gave great pleasure at a large private musicale in Garden City, L. I., Saturday, November 15, with the following program:

Ave Maria.....Bach-Gounod
Avril.....Paulin
Dame de Pique.....Tchaikowsky

Miss Preston.

Harp obligato, Melville Clark.

Fleurlette.....V. V. Rogers
Etudes.....Scheuchner

Mr. Clark.

The Crimson Petal.....Quilter
Niemand.....Loewe
Ein Traum.....Grieg

Miss Preston.

Chanson Triste.....Duparc
Zueignung.....Strauss
Malia.....Tosti

Marian Clark.

Irish Melodies.....

Mr. Clark.

A Day in Arcady (song cycle).....Harriet Ware

Miss Ware and Miss Preston.

Piano accompaniments were played by Marion David in a most artistic and satisfying manner.

Jacobs Engages Sorrentino for Twenty Concerts.

Umberto Sorrentino, the popular tenor, has been engaged by Max Jacobs as solo singer for twenty of the "School Concerts" now being given under Mr. Jacobs' direction, both afternoons and evenings, in various public schools of Greater New York. He has had great success in those in which he has already appeared. Nana Genovese, the mezzo-soprano of the Hammerstein Opera Company, has also engaged him to sing in four of her concerts, to be given as follows: November 24, Plainfield, N. J.; December 3, Montclair, N. J.; December 13, Altoona, Pa., and in January at Aeolian Hall, New York. Mr. Sorrentino makes friends on every appearance.



PUBLICATIONS AND REVIEWS

NOTICE TO PUBLISHERS.

This department is devoted to a review of old and new music publications, musical works, musical literary works and anything pertaining to the publishing of matters in music.

Only such publications and compositions will be reviewed as are deemed worthy of notice, and the MUSICAL COURIER reserves to itself the privilege of rejection. It is also understood that any work or composition or book reviewed in this column relinquishes its copyright to any part or all of its parts so far as a review of the same can be applied. This does not mean that the MUSICAL COURIER assumes or claims any interest in the copyrights; it merely means that we are not to be held for any infringement of copyright by handling copyright publications or works in this department.

Particular attention given to works of American composers and their products.

T. N. Foulis, London and Edinburgh.

"MODERN MUSICIANS." A book for players, singers and listeners. By J. CUTHBERT HADDEN.

This book is written in a chatty, vivacious and thoroughly readable style, after the manner of what Byron aimed to accomplish: "I won't be learned and I will be read." (Don Juan.)

In the preface the author says of his book that "it does not profess to be technical. Moreover, the author does not claim to have made a complete, or probably even the best possible selection, of names. Space is limited; and to have included all the names familiar to the musical public would have meant the book resolving itself into a series of dictionary notices. That kind of thing was never in the author's mind, and is repugnant to him. Here, in a word, are simply some 'chapters' in intimate musical biography, written in a popular style, and meant chiefly for popular reading."

A very sane and interesting chapter on "Modernity in Musical Composition" begins the book. As this work is described as a companion to "Master Musicians," the author begins his first chapter by remarking that "a cynic might be tempted to play upon the two titles and to suggest in a significant sarcasm that the 'modern' is not likely to be the 'master' musician. And indeed the idea may serve as an excellent starting point. Somebody once foolishly asserted that Beethoven had spoken the last word in music. Other undiscerning persons have insisted that in Brahms we must recognize the last of the classicists. There can be no such thing as a last word in music, any more than in literature, or science, or invention."

"Composers have ever and again arisen who sought to widen the boundaries of their art, and ever and again such composers will arise. At first the new message is accepted by a few, but is looked upon with suspicion, and even hostility by the majority. When the course of art is to be altered, those who have been walking by the river for long, and complacently following its flow, generally throw up their arms in protest and anger. The new genius, with new ways, is most likely to find his appreciation among younger and daring spirits."

"Musical history offers many striking instances of the kind. Beethoven himself was not gladly received either by critics or public. Nearly all his earlier works were roundly abused."

"Wagner, now the great god of the music drama, was for many years derided as a musical mountebank. 'He is,' said one, 'a desperate charlatan, endowed with worldly skill and enough vigorous purpose to persuade a gaping crowd that the nauseous compound he manufactures has some precious inner virtue which they must live and ponder yet ere they perceive.' . . . Still, one doubts about some of the vaunted living composers. They are living, but will they live?"

J. Cuthbert Hadden then proceeds to describe a modern composition by Scriabine, called "Prometheus." "The composer solemnly announced that the thing had to be heard five times before any one could understand it. It was actually played twice at the same concert, but most of those who heard it the first time fled before the repetition came on."

There are racy and brief accounts of the composers, Richard Strauss, Claude Debussy, Saint-Saëns, Edward Elgar—modern continentals, Granville Bantock; the pianists Pachmann, Emil Sauer, D'Albert, Paderewski, Rosenthal, Mark Hambourg, Siloti, Carreño, Busoni, Bachaus, Lamond, De Greef, Godowsky, Bauer, Pugno, Sapelnikoff, Joseffy, Borwick; the singers Melba, Tetrazzini, Caruso, Clara Butt, Calvé, Kirkby Lunn, Plunkett Green, various vocalists; violinists Kubelik, Vecese, Marie Hall, Elman, Thibaud, Kreisler, Burmester, Cesar Thomson; the cellists

Gerardy, Casals, Becker; the conductors Nikisch, Weingartner, Henry J. Wood, Landon Ronald, Safonoff, Balling, Mengelberg, Mlynarski.

There is also an exceedingly good chapter on conducting, and the book is enriched with twenty-one fine portraits, printed in the best English manner. We strongly recommend this book to all music lovers.

DONNA EASLEY SONG RECITAL.

Fair Young Soprano Pleases Large Audience—Enthusiasm General—Voice of Great Promise—Francis Rogers Proves a Worthy Assisting Artist.

Donna Easley, whose song recital of last season in Aeolian Hall, New York, served to inform the public of her many excellent vocal qualities, gave her second annual recital in the same hall, November 20, assisted by Francis Rogers, the popular baritone.

Miss Easley has of course broadened, gained repose and wider horizon in her singing, confidence coming with increased attainment, so that she sings with a surety and detail of expression unusual for so young an artist. She has a charming countenance and graceful personality, knows her music thoroughly, has studied the technic of singing under a master (Filoteo Greco) and is of a warmly musical nature. The consequence is that her singing provides true artistic delight, for back of all is intellectual appreciation. She showed fluent coloratura in a "Lucia" aria, with wide range and even quality of voice. Later her singing of German lieder gave pleasure, not only to members of that nation, but to the audience in general, for she sings with tenderness and beauty of nuance, qualities most desired in lieder; singing the text alone will not suffice. Daintily effective were both "Idyl" and "If Your Were I," Greco's song making a hit; it is called "The Lost Note." A high G of beautiful quality ended Spross' song, "Laughing Streamlet," following which she sang an encore, "The Last Rose of Summer."



DONNA EASLEY.

Mr. Rogers' singing is too familiar to metropolitan audiences to call for extended comment here. Enough that he always sings with dignity, attention to detail, and perfect enunciation, and that his style and presence never fail to charm. Charles Gilbert Spross played accompaniments which may be characterized by only one word, "perfect."

Winona, Minn., Has New Choir.

Mrs. A. W. Hodges, the contralto, whose visit a year ago to New York nearly resulted in the metropolis capturing her, has been engaged to lead the newly formed quartet of the M. E. Church, of Winona, Minn. It consists of Anna Mettelle, soprano, and pupil of Mrs. Hodges; Mrs. Hodges, alto; A. E. Rau, tenor, and Blake Nevius, bass. Arthur E. Thompson presides at the organ. It is planned to make a particular feature of the music of this church, with a regular monthly musical service. The Winona Daily, of November 15, has the following to say of Mrs. Hodges, who made many friends and admirers during her stay in New York:

Mrs. Hodges, who has made such a success of voice culture and who with her own magnificent voice is the best exponent of her art and methods, will have the direction of the new quartet, which fact, combined with the rare voices of the other members, will insure the success of the organization from the very beginning.

Miss Mettelle is a young Winona girl, who has grown up in the city with a fine, strong mezzo soprano voice, and while perhaps not as well known as the other members of the quartet, will render a very good account of herself in this unusually strong organization. She is a favorite pupil of Mrs. Hodges and has worked faithfully with her for the past six years. They are so accustomed to singing together that the voices of teacher and pupil blend finely. (Advertisement.)

Beatrice Harrison's Engagements.

Beatrice Harrison, the English cellist, sailed from Europe for New York, November 22, on the Lusitania.

For her New York debut, December 11, with the Philharmonic Society, Conductor Josef Stransky has selected the D'Albert concerto.

Miss Harrison makes her first appearance in Boston, Wednesday afternoon, December 17, and will begin her first Western tour January 23, when she plays with the Chicago Symphony Orchestra.

Letters at the Musical Courier Offices.

There are letters at these offices addressed to Mr. James Harrod.

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CINCINNATI ORCHESTRA WILL BE HEARD AT COLUMBUS, OHIO.

Concert Under Auspices of Women's Music Club—Hofmann's Piano Recital—Paderewski Among Coming Attractions.

Columbus, Ohio, November 21, 1913.

For the third artist concert of the Women's Music Club, on Tuesday, December 9, the Cincinnati Symphony Orchestra program will be in the nature of a Wagner centenary, including four Wagner numbers, and the Bayreuth's master's favorite symphony—Beethoven's fifth. Edgar Stillman Kelley's "Defeat of Macbeth" will be introduced; also the second rhapsody of Liszt. Dr. Fery Lulek, Austrian baritone, will be heard in two groups of songs.

At last Josef Hofmann was able to give his much talked of recital last Tuesday evening in Memorial Hall, the combination of weather and railroad being more favorable than last week, and allowing him a safe journey from Oberlin. The same audience of 4,000 filled the hall and overflowed onto the stage, leaving just a narrow path for the artist to reach the piano. His program was the same as that presented in New York a few weeks ago.

Adolph Foerster, Pittsburgh's composer, is to be the guest of the Women's Music Club next Tuesday afternoon, when an interesting program of his compositions will be presented by members of the club, assisted by Edna Strong Hatch, soprano, of the Cleveland Fortnightly Musical Club.

Nina Dennis Beatley, organist, assisted by Edith Seymour Smith, soprano, and Mabel Ackland Stephanian, cellist, will give the fourth municipal organ recital Sunday afternoon, December 7. These concerts are growing in popularity and prove a delightful entertainment for Sunday afternoons.

The Women's Music Club was represented in Fostoria last Sunday by Mrs. Amor Sharp, soprano; Mabel Dunn, violin, and Hazel Swann, piano. Margaret Parry Hast, soprano, will represent the club in Akron in February, while Effie Nichols, pianist, goes to Cleveland the same month.

Under the management of the Redpath Lyceum Bureau, Paderewski will be heard in Memorial Hall on Monday, December 1. As it has been four years since his last appearance in this city, there will no doubt be quite a demand for seats, although Anna Pavlowa, the Russian dancer, and her company are scheduled to appear at the Southern Theater the same evening.

An interesting announcement is that of Cecil Fanning's return on December 11 for a concert, under the auspices of the Ross Guild. Mr. Fanning sang in the University Chapel in October with such success that this second recital is planned.

EMILY CHURCH BENHAM.

Kathleen Parlow with New York Symphony.

Kathleen Parlow, the noted violinist, was the principal soloist of the "Symphony Concerts for Young People," last Saturday afternoon, at Carnegie Hall, New York.

With the exception of Miss Parlow's number, Bruch's

D minor concerto, the program was selected in main to illustrate the characteristic powers of certain instruments of the orchestra; and to this end the conductor chose as the other soloists Bruno Labate (oboe), Cesare Addimando (English horn), Hans Weissmann (viola), and Gustav Langenus (clarinet).

Miss Parlow's enthusiastic reception showed clearly how greatly she has endeared herself to the musical public of New York, and her performance more than justified their recognition. Bruch's composition is refreshingly free from the long and wearisome passages so often found in concertos, and has in it much excellent material well knitted together. The violinist's technic is up to all the requirements of such a work and is a genuine musical understanding and an artistic sincerity.

Harriet E. Barrows, Teacher and Singer.

Though as a general rule the old saying that one cannot be equally successful in two different fields of endeavor holds true, there now and then crops out an arbitrary exception to this rule, and such an exception is Harriet Eudora Barrows, of Boston and Providence, who has scored



HARRIET EUDORA BARROWS.

conspicuous success in both cases. With a class of over fifty pupils, over twenty of whom are filling church positions and singing professionally and semi-professionally, and with a bona fide waiting list for her Providence class, Miss Barrows yet finds time to fill occasional concert engagements, though she frankly confesses that these are not at all of her own seeking, as her teaching absorbs her greater interest and sympathy.

Returning this fall after an inspiring summer spent in various studios of Europe, Miss Barrows found awaiting

her, beside her large class of pupils, several concert engagements, one of which was an appearance at the first concert of the Steinert Course in Worcester, Mass., with Maud Powell, violinist and Yolanda Mero, pianist. Of this appearance the Worcester press said the following:

Miss Harriet Barrows was introduced in the second number. Miss Barrows has a charming soprano voice, clear and vibrant, and her artistic rendering of classical numbers and songs in lighter vein brought forth volumes of applause. She was accompanied at the piano by Frank H. Luker. Her offerings were "Tu fai la superbetta," Fesch, and aria from "Manon," Puccini.—Worcester Telegram.

Miss Barrows, whose experience in concerts, recitals and oratorios is extensive, was introduced in the second number on the program. She was in splendid form and her voice, wonderfully fresh and sweet, was superbly controlled. "Tu fai la superbetta," Fesch, and aria from "Manon," Puccini, her solos, were given with a charm that won for her tumultuous applause.—Worcester Post.

In further confirmation of these sentiments are a few notices of Miss Barrows' work, culled from the Boston and Providence press.

Miss Barrows sang Handel's air, "Lusinghe Pin Care," songs by Hugo Wolf, Wagner, Bach, Schumann, and it is difficult to say whether she excelled in the difficult roulades of the Handel air or the more sustained music of Wagner's dreams. She has a beautiful lyric soprano, especially well trained and full in the middle register, and she executes florid passages with ease and finish. Miss Barrows' varied selections left firm conviction of her breadth of versatility and surety of style. She was loudly applauded and recalled by the cultivated audience present.—Boston Transcript.

Miss Barrows' voice is a soprano of pure and agreeable quality and of liberal compass. She has been well grounded in technical matters, and her attack and control of the phrase, her association of one phrase with another, her conception and maintenance of the musical line are, indeed, worthy of praise. She sings! she does not recite, she does not declaim. Handel's aria was sung with appropriate lightness and fleetness.—Philip Hale in Boston Herald.

The singing of Miss Barrows revealed a voice of beautiful quality, a refreshingly clear enunciation and a high degree of musical taste. She is the fortunate possessor of a voice which unites the rich quality and warm color of the mezzo-soprano with a larger range than usually goes with that voice. Her every appearance was warmly greeted by the audience.—Providence Journal.

Miss Barrows' voice is clear, even and rich; the tones come with an emollient flavor that is sometimes indefinitely called "timbre." Last evening she sang Wagner's "Traume," and her high unpalpating pianissimo, her full rounded portamento were a perfect piece of artistry. In the colorature passages she glided past with the nicest ease, and throughout her program there was the imagination which included the gamut of emotions from pathos to humor.—Providence Tribune. (Advertisement.)

Robsart's Assistants Busy.

Two choral numbers to be sung at Carnegie Hall, New York, by the Banks Glee Club next week, are from the pen of Giuseppe Dinelli, the operatic coach, pianist and conductor. Mr. Dinelli is a son of the London vocal instructor of that name, was for some time connected with Covent Garden Opera, conductor of various orchestras (notably with Ruth St. Denis), nine years one of the chief teachers in Toronto Conservatory, and at present associated with Lionel Robsart, the New York voice specialist. He has also been organist and director of the First Presbyterian Church, Orange, N. J., for twelve years.

Carmine Ferraro, another of Mr. Robsart's assistants, left this week to attend a family reunion at his home in Rome, Italy. Signor Ferraro sang for three years in opera in Rio Janeiro and Buenos Aires. He is a brother of the Italian actor, Ferraro, who has been on a world's tour with the great Novelli, dean of the Italian stage.

Clara Elton Fogg, the contralto and choir director of Tremont M. E. Church, where she conducts a chorus of fifty voices, will give "The Holy City" next month with special soloists. An operetta is also in preparation. All of Mr. Robsart's assistants have separate studios and, under his supervision, merely supplement his own work.

Matzenauer Soloist with New York Symphony.

Margarete Matzenauer, contralto of the Metropolitan Opera Company, was the soloist with the New York Symphony Orchestra at Aeolian Hall, New York, Friday afternoon, November 21.

The aria from "La Juive" (Halévy) was Mme. Matzenauer's first selection and the reverie, "Le Spectre de la Rose" (Berlioz) the second. The beautiful, big, even, quality of tone, the skillful handling of her voice, and the conviction with which she interprets—qualities which quickly made her the leading dramatic contralto of the Metropolitan Opera Company, were much in evidence in her Friday afternoon numbers. Although several times recalled, Mme. Matzenauer granted no encores.

The Symphony Society performed Beethoven's Symphony No. 6, "Pastoral"; Grieg's "Funeral March," said to be given for the first time in New York, and Strauss' "Till Eulenspiegel's Merry Pranks."

A TREMENDOUS TRIUMPH!

Few Pianists Have Taken New York More Completely By Storm Than

WILHELM BACHHAUS

On the occasion of his Aeolian Hall Recital Nov. 19th

This is what the critics said:

"Another mighty manipulator of the keyboard."—Press.
 "The brilliancy of his playing swept the audience quite from its self-control into thunders of applause."—Tribune.
 "His performance was superb."—Herald.
 "Bachhaus, who first came to this country two years ago and interested lovers of piano playing by his admirable art, seems likely to do so again and in increasing measure on his present visit."—Times.
 "His performance disclosed anew the high qualities which commanded admiration during his previous stay."—Sun.

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Thuel Burnham Coming to America.

Thuel Burnham, the noted American pianist, who is now residing in Paris, and who is coming to America this season for a short tour, has been engaged to appear with the People's Symphony Orchestra of New York.

It is understood that the People's Symphony Orchestra had arranged to have a Wagner program at its last concert of the season, as is its usual custom, but that this Wagner program has been placed at an earlier date in order to accommodate Mr. Burnham's Western engagements.

Mr. Burnham will also appear in New York in recital, this appearance being under the management of Charles L. Wagner. Mr. Burnham's tour this year will be largely devoted to the Middle West, where a large number of dates have been booked for him by Harry Culbertson, the Chicago manager. It is reported that a number of small towns have gathered sufficient funds together to guarantee a Burnham appearance by private subscription. He appears on a number of occasions with the Kneisel Quartet.

Mr. Burnham is truly American and appeared in this country some years ago as a boy pianist, making a great



THUEL BURNHAM.

success at that time, afterward repeating the same success in Europe. He was persuaded, however, to give up his playing for a while in order to complete his studies and mature under Leschetizky. His American spirit prompts him to play many compositions by American composers, notably the sonatas and other works of MacDowell, and his interpretation of these works is marvelously strong and effective. He has many friends in America, and his appearance in this country is being looked forward to with enthusiasm.

Hamlin Kept Busy.

George Hamlin, tenor of the Chicago Grand Opera Company, gave Philadelphia opera goers an opportunity on November 22 to hear his exquisitely polished and vital portrayal of Gennaro in "The Jewels of the Madonna"; November 25 he sings before the Woman's Chicago Athletic Club; November 29 he makes his initial appearance of the Chicago opera season in "Natoma," with Victor Herbert conducting; December 6 Mr. Hamlin will sing "Don Jose" in the English performance of "Carmen," the first which has ever been given by the Chicago company in the vernacular; December 8, Hamlin and Bruno Steindel, the cellist, give a joint recital at the home of Mrs. Frederic Carpenter.

Mr. Hamlin will be obliged to terminate his American season by the end of February, as he goes abroad at that time to fill engagements and will remain indefinitely.

"Thou Too Portland?"

The MUSICAL COURIER considers it a good joke on Boston because, the other day, when the "Jubilee" overture by Weber was played there, the audience rose to its feet at the closing strains of "Heil Dir im Siegerkrantz," the tune that does service for "America" and "God Save the King." Of course, it was a serious blunder on the part of the Bostonians, but it may console them some to learn that in Portland, last Sunday, the audience did exactly the same thing when the band that gave the first indoor municipal concert in the temporary auditorium closed a medley of Scottish folk songs and dances with "Auld Lang Syne." The joke here was discovered, however, by many in the

audience when, to mark the close of the concert, the band played "The Star Spangled Banner."—Portland, Ore., Journal.

American Progress.

That the MUSICAL COURIER's progress of American Music Department brings out some interesting data will be seen by the following list of the public performances of the works of Campbell-Tipton. It is a remarkable list and shows how popular these works are. And yet they are far from being composed in what is commonly called the popular style. They are serious works of the highest order,

LIBRETTO PRIZE.

In order to facilitate the efforts of American composers to obtain a suitable libretto for the \$10,000 prize competition offered by the National Federation of Musical Clubs, the Musical Courier offers a prize of \$200 for the best libretto on an American subject which shall conform to the regulations of the above mentioned prize competition.

These conditions are as follows:

I—The librettist must be a citizen of the United States;

II—The opera must be grand opera, one, two or three acts, but must be of such length that the entire performance will not exceed three and one-quarter hours including intermissions;

III—The libretto must be in English, and the text be worthy of the sponsorship of the National Federation of Musical Clubs.

The librettos to be submitted for the Musical Courier prize must be received by us before December 31, 1913; and the prize will, if possible, be awarded before January 31, 1914. The libretto will remain the absolute property of the author. The Musical Courier arrogates to itself no rights of any kind whatsoever. In order that the requisite anonymity should be preserved, the name of the author of the winning libretto will be made public, but not the title of his work.

If the author of the prize-winning libretto desires, the Musical Courier will make an effort to place him in communication with a composer who will set the work to music.

Manuscripts must be marked "Libretto Prize" and include full name and address of the author.

N. B.—It need scarcely be added that the Musical Courier Prize is in no way associated with the prize offered by the National Federation of Musical Clubs.

but so full of feeling, sentiment and passion, and so eminently well suited to the voice, that they are rapidly finding their way on the programs of our most eminent singers:

"A Spirit Flower" (song), sung by Romeo Frick, Berlin, September 16, 1913.

"Rhapsodie" (song), sung by Emma Loeffler, Brooklyn, September 28, 1913.

"A Spirit Flower" (song), sung by Elsie Cochrane, Carrefo-Cochrane recital, Glasgow, October 3, 1913.

"Rhapsodie" (song), sung by Charlotte Lund, Wayne, Pa., October 9, 1913.

"Rhapsodie" (song), sung by George Hamlin, Seattle, Wash., October 9, 1913.

"Spring," from suite "Four Seasons" (piano), played by Gladys Seward, Dresden, October 11, 1913.

"A Spirit Flower" (song), sung by Frederic Hoffman, Berlin, October 11, 1913.

"A Spirit Flower" (song), sung by Thomas Egan, Hoboken, N. J., October 19, 1913.

"Hymn to the Night" (song), sung by Albert Lindquest, Sinai Temple, Chicago, Ill., October 26, 1913.

"Legend No. 1" (piano), played by Mrs. Hunt, Woman's Art Club concert, October 26, 1913.

"A Fool's Soliloquy" (song), sung by Charles Norman Granville, Aeolian Hall recital, New York, October 29, 1913.

"Prelude," op. 26, No. 1 (piano), played by Winifred Christie, Bechstein Hall, London, October 30, 1913.

"Etude en Octaves," op. 30, No. 1 (piano), played by Winifred Christie, Bechstein Hall, London, October 30, 1913.

"A Spirit Flower" (song), sung by Thomas Egan, Majestic Theater, Jersey City, N. J., October 19, 1913.

"Night Musings," from "Tone Poems" (song), sung by Gertrude Manning, Mozart Society concert, New York, November 1, 1913.

"A Spirit Flower" (song), sung by Gertrude Manning, Mozart Society concert, New York, November 1, 1913.

"Rhapsodie" (song), sung by Gertrude Manning, Mozart Society concert, New York, November 1, 1913.

"A Spirit Flower" (song), sung by Thomas Egan, Brooklyn Academy of Music, Brooklyn, November 16, 1913.

Sachs-Hirsch Sends Greetings.

Herbert Sachs-Hirsch, the young American pianist, who was heard in this country during the past two seasons, is at present pursuing his career in Vienna. The young artist sends his greetings to the MUSICAL COURIER with his



TAKEN BEFORE THE NEW WAGNER MONUMENT IN MUNICH, WHICH I VISITED DURING THE PAST SUMMER.

photograph taken at the base of the Wagner memorial statue in Munich.

Prof. Walter Henry Hall's Active Work.

Since assuming his duties connected with the new chair of choral music at Columbia University, Prof. Walter Henry Hall has for the time being given up all his other musical activities excepting private coaching in oratorio and church singing. His knowledge of oratorio traditions in no wise prevents him from the consideration of new readings, as his performances of "The Messiah" have abundantly testified. The expert listener always finds something new in his treatment of Handel's masterpiece.

The performance of "The Messiah" by the Columbia University Festival Chorus, to be given at Carnegie Hall, New York, on December 17, is to be preceded by a lecture at Columbia University on December 11, when Professor Hall will discuss "Handel and The Messiah," and give reasons for his interpretations of the oratorio.

Marie Morrissey (Contralto)

IS A PUPIL OF

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to whom she gives entire credit for her success

The following are a few notices taken from the many favorable opinions of

MRS. MORRISSEY'S
debut, October 30th, in Aeolian Hall, New York

She disclosed a voice of genuine contralto quality, rich and colorful, and was invariably able to carry her audience into the mood of the song she was singing.—N. Y. Times.



She was full of confidence, her voice was pleasing, and she showed no little intelligence.—N. Y. Evening World.

Her voice is a fine one—of a rich, firm texture, and one which she produces with skill.—N. Y. Tribune.

A voice unusually rich, full and resonant in quality—a clear enunciation and a genuine gift for penetrating below the surface.—N. Y. Sun.

The quality of her voice in the middle register is not lacking in beauty and fullness; her diction was excellent.—N. Y. Herald.

OMAHA PROGRAMS.

Omaha, Neb., November 19, 1913.

Mme. Gadski's recent recital here was attended by nearly forty-eight hundred people—perhaps the largest audience that ever gathered at a musical function in this city. Gadski was in good voice, and was also particularly well disposed, as she repeated a number of the songs, and added several encores, including, perforce, the "Call of the Valkyrie," at the evening's close. The program opened with a group selected from Schumann, Schubert, and Franz. Later came a group of modern English songs, and at the close, three Wagnerian selections. Edwin Schneider, besides playing the accompaniments, contributed a rhapsody by Brahms, and two MacDowell numbers.

A very interesting program was that given last Monday afternoon by Marie Rappold, assisted by Vera Barstow, violinist, and Harold O. Smith, pianist. This concert, like the Gadski recital, was given under the management of Evelyn Hopper, whose matinee series for the present season it served to inaugurate. In Mme. Rappold, Omaha music lovers discerned a singer with an unusually clear and brilliant voice, whose great natural gifts in the way of vocal quality, temperament, and intelligence, have been supplemented by careful study and devotion to the cause. She will be cordially welcomed at her future appearances in this city, the first of which will be with the National Opera Company, of Canada, next spring. Miss Barstow, the violinist, gave much pleasure by her performance of the Bruch G minor concerto and a group of smaller numbers. Mr. Smith, the pianist, was eminently satisfactory in the dual role of accompanist and soloist.

A first appearance was made here last Friday evening by James E. Carnal, basso, who is one of the latest additions to the force of resident vocalists in this city. Mr. Carnal made an excellent impression in a program ranging from the classical oratorio style to the German lied and including modern and less serious numbers. Mr. Carnal was ably

assisted by Frank Mach, violinist, and Cecil W. Berryman, pianist.

Mr. Berryman announces a piano recital to be given early in December at the First Baptist Church, on which occasion he will be assisted by James E. Carnal, basso, and Alice Davis, accompanist.

JEAN P. DUFFIELD.

VERDI LOVED SHAKESPEARE.

Composer's Letters Show He Planned Operas on "Lear" and "Hamlet"—Some Just Criticisms.

[From Westminster Gazette.]

Among the most tangible results of the celebration of the centenary of Verdi's birth has been the publication of a mass of his correspondence, which shows how deeply the great composer loved and studied Shakespeare. Among the sketches of uncompleted works were found plans for operas upon "King Lear" and "Hamlet." "King Lear" particularly fascinated him. In order to understand his madness, Verdi went specially to consult a celebrated Italian alienist. His letters contain some penetrating Shakespearean criticism.

On the occasion of a performance of "Macbeth" he wrote: "La Tadalini's qualities are too great for the role of Lady Macbeth. . . . She has a beautiful, kindly face. I want her ugly and wicked. Tadalini sings to perfection. I want her not to sing at all. Tadalini's voice is superb, clear, limpid, powerful. Lady Macbeth should have a hard, rough, choking voice. Tadalini is angelic. Lady Macbeth should have something diabolic." This was in 1848. Thirty years later the painter Morelli consulted Verdi upon the character of Iago in "Othello."

Verdi agreed that Iago should be dressed in black. "Nothing better, for his soul is black." As to the style of man, the problem was more serious, and Verdi disagreed with Morelli, who desired some one short, undeveloped, with a crafty, malicious face. "If I were an actor and had to represent Iago I would choose, rather a long, thin face,

thin lips, little eyes set close to the nose like a monkey's, a high, receding forehead, and a head overdeveloped at the back. He should have a nonchalant, distraught, indifferent expression, incredulous and cynical; lightly speaking good or evil, as though he never cared to think about it; so much so that if any one had to reproach him with, 'But what you propose is infamous,' he might reply, 'Really? . . . I had no idea. . . . We won't speak of it again.' Such a face could cheat the whole world, even his wife; but a crafty and malicious face excites suspicion and deceives nobody." Few could deny the power of this brief and brilliant word picture.—Westminster Gazette.

MEMPHIS ACTIVITY.

W. K. Gibbs, business manager of the Memphis Glee Club, announces that this organization is well on the way to artistic and financial success. The club gave its first concert of the season last week at the Goodwyn Institute with thirty-two members participating. An excellent program was rendered under the direction of Prof. Ernest Hawke with Dr. Williams assistant director. Two more concerts will be given during the season. It is the ambition of the management to enroll fifty members from among the leading artists of the city.

Charles Washburn will appear at the Nineteenth Century Club next Thursday afternoon in portrayal of "kid songs." He will be assisted by Angelo Cortese, harpist. Mr. Washburn has many friends and admirers in Memphis, he having appeared here with Victor Herbert last year. Angelo Cortese is still "our Angelo" to all Memphis music lovers and will receive a hearty welcome at this appearance.

The Beethoven Club will present at the initial concert of the 1913-14 season the Zoellner String Quartet, with Jenny Dufau, soloist. The Lyceum Theater will be the scene of this concert, on Monday night.

Mrs. O. H. Muchler, who has recently been appointed vocal teacher at the West Tennessee Normal School, gave a recital there last Thursday morning. Mrs. Muchler is a dramatic soprano with an exceptional voice and was tendered an enthusiastic reception at this her first appearance before patrons, friends and faculty of the school.

By the call of Mrs. Napoleon Hill, who has fostered and befriended the organization from birth, the Beethoven Jr. Club was reorganized November 1 and the following officers elected: President, Sallie Leake; vice-president, Mrs. E. B. Douglass (president of the Beethoven Club); secretary and treasurer, Avagline Edgington. Regular meetings of the club will be held on the first and third Saturdays of each month at the Woman's Building, 10 o'clock. An excellent outline of work is being arranged for the winter.

NOLA NANCE OLIVER.

Women and Ritual.

[Toronto Star.]

The so called Puritan churches, wearing gum shoes, are working their way into the sanctuary, or whatever they call it, with a little more ritual. In this materialistic and irreverent age the women—the faithful women, God bless them, every one!—are the pillars of the church. Now, every woman is a born ritualist; she loves pomp and circumstance. Is not religion a war against the world, the flesh and the devil? Very well, then; why not the pomp and circumstance of glorious war? She would like more color in the bare, the gloomy, the somber church. She would like a vested choir and candles, perhaps, and a gown'd verger, or usher—I mean the gent who shows you to your pew—and she would put a staff in his hand. She would love livelier music—"O be joyful in the Lord all ye lands; serve the Lord with gladness, and come before His presence with a song!" She would have an orchestra—yes, fiddles, drums, and the ear-piercing fife, if necessary, for if she had her way she would make the church beat the theater to it.

Mr. and Mrs. Why's Bookings.

Foster Why, bass, has been engaged to sing in the oratorio "Ruth" with the New York Oratorio Society, December 5, at Carnegie Hall. December 17 Mme. Rost Why, contralto, will sing in "The Messiah," to be given by the same society, also in Carnegie Hall.

Mr. and Mrs. Why are scheduled for joint recitals at the Brooklyn Academy of Music, January 5 and 15.

See deep enough and you see musically; the heart of Nature being everywhere music.—Carlyle.

Nay, what is Nature's
Self, but an endless
Strife towards music,
Euphony, rhyme?

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Morrill Artist Pupils in Recital.

Appended is the attractive program of a recital tendered by pupils and friends to the New York teacher, Laura E. Morrill, in the Aeolian Hall building, Tuesday evening, November 18.

Lillia Snelling, formerly of the Metropolitan Opera Company, was present and sang several numbers. Miss Snelling has just closed an engagement with the "Rob Roy" opera company, in which she sang the leading role. She will be heard frequently during the season in concert and recital. It is hardly necessary to add that Miss Snelling's numbers afforded a great deal of pleasure to all present.

Bertha Kinzel is also an artist pupil, whose numbers were greatly enjoyed. Miss Kinzel was heard in public many times last summer and has a number of engagements this year.

Another pupil, Winifred Mason, soloist at the First Church of Christ, Scientist, Brooklyn, was also well received.

Clarence C. Bawden, tenor soloist at the Washington Square Methodist Church, New York, is rapidly improving under Mrs. Morrill's instruction.

Russell Bliss' splendid work as bass soloist in a prominent New York church, has brought him a number of good engagements.

Both gentlemen on the program in the duet, and trio with Miss Snelling, and in their solo work, acquitted themselves very creditably.

The remaining numbers, by Antoinette Harding, Claire Peteler and Freda Hilbrand, were pleasing, each pupil showing marked improvement since their appearances at the Morrill recitals last season.

The program was as follows:

Duet, La ci Darem (Don Giovanni).....	Mozart
Lillia Snelling and Russell Bliss.	
Balstella (Il Pagliacci).....	Leoncavallo
Irish folksong.....	Foot
Winifred Mason.	
Serenade.....	Gounod
Der Asra.....	Rubinstein
Morning Hymn.....	Henschel
Clarence C. Bawden.	
Florian's Song.....	Godard
Contentment.....	Frank Seymour Hastings
In Einem Rosengarten.....	Hildach
Freda Hilbrand.	
Die Lorelei.....	Liszt
My Dear.....	Mary Turner Salter
What's in the Air Today.....	Eden
Claire Lillian Peteler.	
Duet from Second Act, La Gioconda (for two sopranos).....	Ponchielli
Bertha Kinzel and Lillia Snelling.	
La Rose.....	René Rabey
Sylvain.....	Sinding
Ariette.....	Vidal
Lillia Snelling.	
Voce di Donna.....	Ponchielli
The Danza.....	Chadwick
Antoinette Harding.	
Una voce poco fa.....	Rossini
Spirit Flower.....	Campbell-Tipton
Bertha Kinzel.	
Vision Fugitive (Herodiade).....	Messnet
Light.....	Marion Bauer
Russell Bliss.	
Trio, Ti Prego, O Padre.....	Nicolao
Winifred Mason, Clarence C. Bawden, Russell Bliss.	

Concert by Franko's Orchestra.

Nahan Franko will give the second concert of his popular orchestral series in the New York Hippodrome, Sunday evening, November 30, with Wilhelm Bachaus, pianist; Cordelia Lee, violinist, and Alfredo Ilma, baritone, as soloists. Bachaus will play the Liszt E flat concerto and a group of solos. Miss Lee will play Vieuxtemps' concerto in D major and "Souvenir de Moscow" of Wieniawski; while Mr. Ilma, who is an Arabian recently returned from operatic work in South America, will sing "Wolfram's Address," from Tannhäuser, and Schumann's "Two Grenadiers." The orchestral numbers will include compositions of Bach, Auber, Rossini and Wagner.

Kathleen Parlow Will Perform Haydn's "Vivace."

Kathleen Parlow is announced for a recital in Aeolian Hall, New York, on Tuesday afternoon, December 2. A feature of the program will be an arrangement by Leopold Auer of Haydn's "Vivace," a composition which Mr. Auer dedicated to Miss Parlow, who was one of his pupils. The program also contains two other Auer compositions, and works of Vieuxtemps, Corelli, Hubay, Goldmark and Wieniawski. Charlton Keith will assist Miss Parlow at the piano.

Emma Morris to Play New Slav Music.

Emma Morris, of Oil City, Pa., is spending some time in New York at the Hotel McAlpin, in preparation for her coming concert tour. Miss Morris, who is a concert pianist of wide reputation, has among her repertoire some new Slav music in manuscript never heard in the country which she will include in her programs.

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However, advance notices and advance programs will not be considered. The data submitted must also include the place and date of performance and the names of the performers, and, before all things, it should be remembered that composers not born in the United States are ineligible for the MUSICAL COURIER list. All communications referring to this department must be

addressed:—"American Composition Editor," MUSICAL COURIER, 437 Fifth Avenue, New York, N. Y.]

Bliss, Paul—"The Feast of the Red Corn" (American Indian operetta), given by the Monday Musical Club, Emery Auditorium, Cincinnati, Ohio, November 7, 1913.

—"In India" (Hindoo operetta), given by the Good Venture Club, Lick Run, Ohio, November 7, 1913.

Bond, Carrie Jacobs—"A Perfect Day" (violinello), played by Frederick Preston Search, Auditorium of State University, Moscow, Idaho, October 30, 1913.

—"A Perfect Day" (song), sung by Gertrude Higgins Wilson, Wanamaker Auditorium, New York, November 12, 1913.

Brown, Mary Helen—"To a Hidden Violet" (song), sung by Helene Koelling, Illinois Theater, Chicago, November 9, 1913.

—"The Gift" (song), sung by Frederick Weld, Waterbury, Conn., October 27, 1913.

—"The Gift" (song), sung by Frederick Weld, New Haven, Conn., October 30, 1913.

—"Thoughts of You" (song), sung by Enrico Caruso, Bagby Musical Morning, Waldorf-Astoria, New York, January 27, 1913.

Cadman, Charles Wakefield—"At Dawning," "From the Land of the Sky-Blue Water," "Call Me No More," "I Hear a Thrush at Eve" (songs), sung by Mrs. Claude L. Steele, Oklahoma State School for the Blind, Muskogee, Okla., November 7, 1913.

—"Melody" in G flat, "The Pompadour's Fan," "Valse Arabesque" in D major, "Kawas, Thy Baby Is Crying," "Beside the Niabrara" (piano), played by the composer, Youngstown, Ohio, October 27, 1913.

—"Idyls of the South Sea," "Memories" (songs), sung by Mrs. H. Talbot Peterson, Youngstown, Ohio, October 27, 1913.

—"Welcome, Sweet Rose," "I Hear a Thrush at Eve," "The Moon Drops Low" (songs), sung by Vida McCullough McClure, Youngstown, Ohio, October 27, 1913.

—"Thistle-down" (song), sung by Yvonne de Treville, Woman's Club, Evanston, Ill., November 5, 1913.

—"I Saw Thee First When Cherries Bloomed," "I Had Known You, Dear, So Long" (duets), sung by Edith Granville Filer, The Rittenhouse, Pittsburgh, Pa., October 30, 1913.

—"At Dawning" (song), sung by Lucile Miller, The Rittenhouse, Pittsburgh, Pa., October 30, 1913.

—"I Hear a Thrush at Eve" (song), sung by Helen Heiner, The Rittenhouse, Pittsburgh, Pa., October 30, 1913.

—"Spirit of Spring" (quartet), sung by Edith Granville Filer, Helen Heiner, Paul Kennedy Harper, G. Paul Moore, The Rittenhouse, Pittsburgh, Pa., October 30, 1913.

—"I Found Him on the Mesa" (song), sung by Frances Alda, Scottish Rite Auditorium, San Francisco, Cal., October 29, 1913.

—"Marche Fantastique" (piano), played by Edith L. Wagoner, Y. W. C. A. Auditorium, Omaha, Neb., October 9, 1913.

—"From the Land of the Sky-Blue Water" (violinello), played by Frederick Preston Search, Auditorium of State University, Moscow, Idaho, October 30, 1913.

—"Call Me No More" (song), sung by Ethelynde Smith, Town Hall, Braintree, Mass., October 21, 1913.

—"The Groves of Shiraz" (song), sung by Eva Emmet Wycoff, Waldorf-Astoria, New York, October 6, 1913.

Gilbert Hallett—"Two Roses" (song), sung by Marie Rappold, Moore Theater, Seattle, Wash., November 3,

—"In the Moonlight, In the Starlight" (song), sung

by Daisy M. Dyke, Carnegie Hall studio, New York, October 25, 1913.

—"Spanish Serenade" (song), sung by Bessie Holmes, Carnegie Hall studio, New York, October 25, 1913.

—"La Phyllis" (song), sung by Frances Alda, Scottish Rite Auditorium, San Francisco, Cal., November 1, 1913.

Homer, Sidney—"Requiem," "Banjo Song," "Uncle Rome" (songs), sung by John W. Lindsay, Day's Hall, Chester, N. J., November 14, 1913.

La Forge, Frank—"Like the Rosebud," "Expectancy" (songs), sung by Frances Alda, the Fresno Musical Club, Fresno, Cal., November 13, 1913.

—"Like the Rosebud," "Expectancy" (songs), sung by Frances Alda, Seattle, Wash., October 20, 1913.

—"Retreat" (violinello), played by Gutia Casini, First Methodist Episcopal Church, Wenatchee, Wash., October 21, 1913.

—"Romance," "Valse de Concert" (piano), played by the composer, First Methodist Episcopal Church, Wenatchee, Wash., October 21, 1913.

—"Like the Rosebud," "Expectancy" (songs), sung by Frances Alda, Heilig Theater, Portland, Ore., October 23, 1913.

—"Like the Rosebud," "Expectancy" (songs), sung by Frances Alda, the Berkeley Musical Association, Berkeley, Cal., October 28, 1913.

—"Improvisation," "Romance," "Gavotte" (piano), played by the composer, Scottish Rite Auditorium, San Francisco, Cal., October 29, 1913.

—"Valse de Concert" (piano), played by the composer, Scottish Rite Auditorium, San Francisco, Cal., November 1, 1913.

—"Before the Crucifix" (song), sung by Frances Alda, Scottish Rite Auditorium, San Francisco, Cal., November 1, 1913.

—"Retreat" (violinello), played by Gutia Casini, Scottish Rite Auditorium, San Francisco, Cal., November 1, 1913.

MacDowell, Edward A.—Legend ("A Deserted Farm"), Pastorale ("To a Wild Rose") (organ), played by Samuel A. Baldwin, City College, New York, November 9, 1913.

—"Claire de Lune," "To a Wild Rose," "At an Old Trysting Place," "From an Indian Lodge," "Told at Sunset" (organ), played by Stanley R. Avery, St. Mark's Church, Minneapolis, Minn., October 15, 1913.

—"Thy Beaming Eyes" (song), sung by Emma Cecile Nagel, Zeigler Institute of Normal Singing, New York, November 1, 1913.

—"Sonata Tragica" (piano), played by Victor Wittgenstein, Aeolian Hall, New York, November 12, 1913.

—"Prelude" (piano), played by John R. Rebarer, Academy of Music, Brooklyn, November 16, 1913.

—"From a Wandering Iceberg," "Bre'r Rabbit" (piano), played by Dora Heyman, Howard Theater, Chicago, November 9, 1913.

—"Etude de Concert" (piano), played by Frank la Forge, Scottish Rite Auditorium, San Francisco, Cal., October 29, 1913.

—"To a Wild Rose" (song), sung by Frances Alda, Scottish Rite Auditorium, San Francisco, Cal., November 1, 1913.

—"Of Salamanders," "A Haunted House," from "Fire-side Tales" (piano), played by Edith L. Wagoner, Y. W. C. A. Auditorium, Omaha, Neb., October 9, 1913.

MacFadyen, Alexander—"Inter Nos," "Love Is the Wind" (songs), sung by Harriet Smulski, Woman's Athletic Club, Chicago, November 4, 1913.

—"Slumber Song" (song), sung by Mrs. Claude L. Steele, Muskogee State School for the Blind, Muskogee, Okla., November 7, 1913.

Rogers, James H.—"Concert Overture," in B minor (organ), played by Roland Diggie, the Cathedral of St. John, Quincy, Ill., November 2, 1913.

—"Ecstasy" (song), sung by Eva Emmet Wycoff, Waldorf-Astoria, New York, October 6, 1913.

—"At Parting" (song), sung by Lillian Breton, Academy of Music, Brooklyn, November 16, 1913.

Roma, Caro—"Tell Me About the Saviour" (song), sung by Mrs. Claude L. Steele, Oklahoma State School for the Blind, Muskogee, Oklahoma, November 7, 1913.

Salter, Mary Turner—"Blossom Time" (song), sung by Ethelynde Smith, Town Hall, Braintree, Mass., October 21, 1913.

Schneider, Edwin—"Bird Raptures" (song), sung by Mrs. Claude L. Steele, Oklahoma State School for the Blind, Muskogee, Okla., November 7, 1913.

Search, Frederick Preston—"Butterfly-Waltz" (cello), played by the composer, Auditorium of State University, Moscow, Idaho, October 30, 1913.

Speaks, Oley—"Morning" (song), sung by Miss Nazor, Woman's Athletic Club, Chicago, November 4, 1913.

Ward-Stevens—"The Songs of Birds" (song), sung by Ramee Rivas, Wanamaker Auditorium, New York, November 12, 1913.

Ware, Harriet—"Tis Spring" (song), sung by Christine Miller, Sweet Briar College, Virginia, November 3, 1913.

—"Sunlight" (waltz song), sung by Ethelynde Smith, Town Hall, Braintree, Mass., October 21, 1913.

Warner, Frank Howard—"I Know a Little Rose" (song), sung by Sara Reddy, Carnegie Hall, New York, November 7, 1913.

—"I Know a Little Rose" (song), sung by Sara Reddy, Wanamaker Auditorium, New York, November 12, 1913.

Whiting Arthur—"A Birthday" (song), sung by Christine Miller, Coker College, Hartsville, S. C., November 5, 1913.

—"A Birthday" (song), sung by Christine Miller, Francis W. Parker School, Chicago, November 14, 1913.

Wood, William Lutton—"For Love's Sweet Sake" (song), sung by Belle McKinlay, Carnegie Hall, New York, November 7, 1913.

Wood, William Lutton—"For Love's Sweet Sake" (song), sung by Belle McKinlay, Wanamaker Auditorium, New York, November 12, 1913.

Woodman, R. Huntington—"An Open Secret" (song), sung by Frances Alda, the Fresno Musical Club, Fresno, Cal., November 3, 1913.

—"An Open Secret" (song), sung by Frances Alda, Seattle, Wash., October 20, 1913.

—"An Open Secret" (song), sung by Frances Alda, Heilig Theater, Portland, Ore., October 23, 1913.

—"An Open Secret" (song), sung by Frances Alda, Berkeley Musical Association, Berkeley, Cal., October 28, 1913.

—"An Open Secret" (song), sung by Otilie Schilling, Waldorf-Astoria, New York, November 10, 1913.

—"I Am Thy Harp" (song), sung by Edith Strangman, Wanamaker Auditorium, New York, November 12, 1913.

"I saw Hans in the parade today. Is he a member of the band now?"

"No, indeed; the regular cornetist is sick and—"

"Ah, I see; merely substi-tooting, eh?"—Life.

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Cincinnati, Ohio, November 15, 1913.

Dr. Ernst Kunwald and the Cincinnati Symphony Orchestra had ample opportunity at the second concert Friday afternoon for a display of versatility and technical skill. The program was one of variety and contrast, embracing examples of the classic and modern schools, and was enjoyed to the full by a large audience. The Mozart symphony in E flat major opened the concert, and in this number the orchestra was beyond compare, the whole symphony being a miracle of delicacy and grace. The minuetto, delightful in itself, was performed as a single instrument; the crisp phrasing and homogeneity of the orchestra in this movement rousing a storm of applause. It looked for a few moments as though the minuetto would be repeated—if the audience had its will—but Dr. Kunwald ruled otherwise. Fritz Kreisler was the soloist of the afternoon, playing the Tchaikowsky concerto superbly and a group of soli, andantino of Padre Martini, exquisite in its tenderness, a charming French chanson of Louis XIII "et Pavane," by Couperin, and his own Caprice Viennois. In the latter number Lilian Tyler-Plogstedt, official accompanist for the orchestra, but whom we hear all too seldom, played the accompaniment. "Till Eulenspiegel's Lustige Streiche," Richard Strauss' musical description of a merry wag and what came of too much waggery, was given a realistic reading, with the orchestra in fine form. The closing number, the Hungarian Rhapsody No. 1, of Liszt, is undoubtedly a brilliant concert number, opening with a marvelously barbaric funeral march which gives place later on to the spirited Czardas and themes from the Hungarian folksongs, but in the estimation of the writer it is not to be compared with the No. 2 with which Dr. Kunwald and the orchestra made such a favorable impression last year. At the next pair of concerts Dr. Kunwald is to make his first appearance as soloist with the orchestra.

After the brilliant success of the first two concerts here, the Cincinnati Symphony Orchestra is looking forward to its second tour of the season to several cities which were visited last year and where Dr. Kunwald and his men played to crowded houses. The orchestra leaves Cincinnati Tuesday, November 25, at nine o'clock in the morning, reaching Cleveland in the afternoon and giving a concert in Grey's Armory in the evening. From there it goes to Detroit, playing on the evening of November 26. The orchestra will appear for the first time in South Bend, Ind., on November 27; in Jackson, Mich., November 28. The following week will be spent in Cincinnati rehearsing for the program of the third series of concerts, when Dr. Kunwald will be the soloist. On this occasion he will play the Concerto No. 3 in C minor of Beethoven. The other numbers on the program are the "London" Symphony of Haydn in D and the Brahms No. 2 in D.

Adding to the already strong list of soloists, the board of the Cincinnati Symphony Orchestra Association has been successful in securing the famous German baritone, Franz Egénieff, who will make his first tour of this country this winter. He will appear in Cincinnati with the Symphony Orchestra on January 2-3.

Marcian Thalberg, the Swiss pianist, whom, by a fortunate turn of circumstances Bertha Baur was enabled to secure for the artist faculty of the Cincinnati Conservatory while abroad last year, made his American debut in Conservatory Hall, Tuesday evening. As is always the case on occasions of this kind, the demand for invitations far exceeded the supply, and those who were able to secure admission to the concert hall were rewarded for their pains by assisting in the discovery, so far as Cincinnati is concerned, of a genius. Mr. Thalberg is a virtuoso artist; but not the sort of artist whose virtuosity goes to his head. Master of his instrument he yet refrains from playing tricks on the keyboard or waving his marvelously trained digits in the air. The quiet, well bred restraint of Mr. Thalberg's demeanor extends also to his pianism. There one finds mainly vigor supplemented by the lightness of touch and tenderness of nuance one is accustomed to associate with the feminine mind. Mr. Thalberg's program of generous proportions opened with the chromatische fantasie and fugue of Bach, followed by a group of Chopin, the sonata, op. 58, four preludes, Nos. 17, 22, 23 and 24; Nocturne No. 1, op. 48; Mazurka No. 3, op. 59, and four etudes, Nos. 3 and 12 of op. 10, and Nos. 5 and 9 of op. 25. Two Liszt numbers, "Waldesrauschen" and the "Mephisto walzer" (after an episode from Lenau's "Faust" brought the concert to a close.

Forceful and sound as was his playing of the Bach number, it is as an interpreter of Chopin that Mr. Thalberg excels. In the sonata especially and in certain of the etudes, the melody stood out a web of fairy like proportions, infinitely light and delicate. There is no need to say "welcome to our city" to Marcian Thalberg, as such a pianist finds his place waiting him in any musical community. Already Mr. Thalberg is talked of as a soloist for one of the popular symphony concerts.

An evening of concertos with orchestral accompaniment, under the direction of Pier Adolfo Tirindelli, will occupy the attention of concert goers on Wednesday evening, December 3, at the Cincinnati Conservatory of Music. Three superior talents will be the soloists of the occasion. Robert Schenk, new to Cincinnati audiences but enjoying an enviable reputation in musical circles of Dayton, will be heard in the Saint-Saëns violin concerto, B minor. Another Tirindelli pupil, Edwin Ideler, recognized as unusually endowed through numerous public appearances, will give the Vieuxtemps concerto, D minor, No. 4. Harold Morris, of the artist class of Marcian Thalberg, will play the Beethoven "Emperor" concerto. Mr. Morris has become closely identified with musical matters in this city and is a young pianist and composer of telling gifts. The orchestra, which is prepared for unusual activities in its augmented form, will give its third concert of the current season on Wednesday evening, December 17. The three popular Cincinnati artists, Wilhelm Kraupner, pianist; Bernard Sturm, violinist, and Julius Sturm, cellist, will give an evening of chamber music at the Cincinnati Conservatory of Music, Monday evening, December 8. Excellent talent appeared in recital at the Cincinnati Conservatory of Music yesterday afternoon, when the classes of Albert Berne, Lloyd Miller, Marcian Thalberg and Pier Adolfo Tirindelli were represented by Erna Wissmann, Margaret Moffatt, Edith Bartak, Myra Reed and Robert Schenk. Edgar Stillman Kelley gave his second symphony lecture of the season before a large audience at the Cincinnati Conservatory of Music yesterday morning. His remarks on the Strauss "Till Eulenspiegel" were particularly interesting. His next lecture will take place next Saturday, November 29, at eleven o'clock.

The unusually large increase of students in all departments of the College of Music during the last two years has necessitated a corresponding increase in the membership of the faculty of the institution. During the last summer, Grace Gardner, teacher of voice, and Emil Heermann, teacher of violin, were added to the faculty, but a still further increase in the number of teachers has become necessary because of the influx of a large number of piano students of the more advanced class. Albino Gorno and his brother, Romeo Gorno, as well as Frederick J. Hoffmann, have been overworked, and the engagement of a new teacher of piano has become urgent. The College of Music has therefore secured the service of Walter Gielewicz, a pianist and teacher of advanced type. Mr. Gielewicz, a young man in the full flush of vigorous manhood, was born of German parentage in Berlin. He began his studies at the Stern Conservatory with Anton Foerster and Jedliczka, and after completing his course entered the Royal Academic High School for Music, where he studied under Ruddorf and Barth, and still later he pursued a private course under Godowsky. After leaving the high school he was engaged as oberlehrer, or teacher of the advanced students at Stern Conservatory, a position which he held for four years. Upon receiving a flattering offer to take charge of the piano department at the Conservatory of Charkow in south Russia, he accepted the position and taught there with great success for the last three years. Both in Berlin and in Charkow he made a reputation for himself as a teacher, while successful concert tours through the cities of north Germany and south Russia added much to his reputation as a pianist. During these concert tours he gave many recitals and played frequently with orchestra. His repertoire is large, embracing not only the principal works of the classicists, but also those of the more modern romantic school and include a large number of piano concertos, practically all the work of Liszt and Chopin, as well as the more modern work of Tchaikowsky, Rachmaninoff, Arensky and others of the advanced Russian and Bohemian schools. Mr. Gielewicz, a short time since, gave a private recital before the faculty and students of the College of Music, and created a profound impression not only by his complete mastery of technic, but by his genuinely musicianly and poetic interpretation.

Since the announcement that the Springer Opera Club had chosen "The Tales of Hoffman" for the first of this season's performances at the Odeon, December 16, there has already been a number of inquiries for seat reservation. The Springer Opera Club deserves the splendid reputation which it enjoys, and has ably proven its value for what it has done to popularize the singing of grand opera in English, to provide a means of hearing more opera locally, and particularly for the great help it has

given talented young singers in getting the necessary training to fit them for professional life. It will be remembered that the club, which is made up of promising singers of the College of Music student body, has given a number of very creditable performances. Those who witnessed their performances of "L'Amico Fritz," "Le Village," "Così fan tutte," "Lakme," numerous scenes from well known works, and last year's brilliant presentation of "The Marriage of Figaro," will undoubtedly be glad to see and hear these singers in the popular Offenbach work. What has always been considered a notable feature of these performances was the exhibition of so many fresh young voices. Not merely one or two individuals of superior merit, but the entire cast endowed with unusual vocal gifts. Although such well known and popular former members of the club who assisted in previous successes, such as James Harrod, Norma Hark, Laura Baer, Cyrena Van Gordon, Cecili Hoffmann, and others, are now making professional successes, their places have been filled by others of similar ability. The cast will not be announced for the present, but when this does occur, it will be one of decided interest.

Celeste Seymour, the talented violinist, with whose musicianship many are acquainted locally, has just sent word to her College of Music friends of the success she made on a recent recital tour in the West. Miss Seymour is a former student and assistant teacher in the violin department of the College of Music, but this year has occupied the position of principal of the violin department in a progressive Western conservatory. According to the press of Bismarck and Fargo, N. Dak., Miss Seymour captivated her audiences by her brilliant performances.

The College of Music presented the College String Quartet last Tuesday evening in a highly interesting program, assisted by Adele Westfield, pianist, who was heard in the Schumann quartet for piano and strings. These chamber music concerts filled a very important place in the musical life of the city and are always well attended. At the opening concert the Odeon was filled, the audience showing its appreciation of the fine ensemble work in prolonged applause. The quartet consists of these artists: Johannes Miersch, first violin; Adolph Borjes, second violin; Walter G. Werner, viola, and Ignatz Argiewicz, cello.

JESSIE PARTLOW TYRRE.

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College of Music Students' Recital—Usual
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August Fraemcke, pianist; Alois Trnka, violinist; William Ebann, cellist; Emina Loeffler, soprano, with Messrs. Rissland and Kovarik (second violin and viola), gave a program of chamber music at College Hall, New York, November 18, comprising a Haydn string quartet, cello pieces, violin pieces, songs, and closing with the monumental quintet in E minor by Sinding, for piano and string quartet. The large variety, ranging from the merry hearted Haydn quartet, through modern songs and other solo music, and the quintet by Sinding, provided a program which furnished enjoyment for all. The latter work presents unusual difficulties for the piano, being a veritable concerto for that instrument, and the manner in which Director Fraemcke commanded every nuance and technical detail was that of the finished virtuoso.

Three piano, three vocal, two violin and one cello number made up the program by students at the New York College of Music, the two institutions being affiliated and under the same management. Of the names on the latter program, those of the violinists Milly Maschewitz and Lawrence Stry, cellist Emil Borsody, and pianist Charles MacMichael, are familiar to people who attend the college concerts and recitals. They have made steady progress, playing the most difficult of modern works with virtuoso facility; Wilhelmj, Popper, De Beriot and Liszt were represented in their performances. Adalbert Ostendorf played the Verdi-Liszt "Rigoletto" fantasie with bravour; George Bernard sang songs by Gheeli and Marshall with good taste and a promising tenor voice, and others whose names were new to the observing attendant on these affairs were Mimi Beyenberg, soprano; Elsa Nicolini, pianist, and Carl Heinrich, baritone.

The audience was attentive and interested throughout, and no wonder, for such high class playing and singing is unusual, and claims attention, and in many cases wonderment, that such young folks could perform in such masterly fashion.

Hermann Riedel, formerly conductor at the Braunschweig Opera, passed away in that city recently, aged sixty-six. He also was the composer of many songs which obtained vogue in Germany.

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MINNEAPOLIS ORCHESTRA PLAYS FOR YOUNG PEOPLE.

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Concert—Orchestral Development and
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in Curriculum of Minnesota
University.

Minneapolis, Minn., November 20, 1913.
The first young people's concert was given by the Minneapolis Symphony Orchestra Friday afternoon, November 14, at the Auditorium. Emil Oberhoffer gave explanations of the selections rendered and played on the piano the leading themes of each number. It is generally conceded that a good musician can build a program that will interest a musical public, but it takes a really great man to use a symphony orchestra as the medium of expression and build a program that will interest and instruct children. This is what Mr. Oberhoffer is doing. He is backed in this enterprise by fifty representative Minneapolis women who believe in helping the children to an understanding of music. This season Mr. Oberhoffer is giving a series on "Music of the Nations," and the first concert comprised works of Norway, Sweden and Finland. Mr. Oberhoffer spoke of the difficulty of arriving at a universal language, "but we have it in music"; he said that music will remedy war and showed how scenery and climate affect music. The complete program follows:

NORWAY.
March of the Bojars.....Johann Halvorsen
Norwegian Rhapsody.....Johann Severin Svendsen
March of the Dwarfs.....Edvard Hagerup Grieg
Nocturne.....Edvard Hagerup Grieg
Imps Chasing Peer Gynt.....Edvard Hagerup Grieg
SWEDEN.
Swedish Wedding March.....August Johann Soedermann
Midsummer Wake.....Hugo Alfvén
Swedish Dance.....Tor Aulin
FINLAND.
Prelude.....Armas Jaernefeldt
Valse Triste.....Jean Sibelius
Tone poem, Finlandia.....Jean Sibelius

Over 250 people were turned away from the Auditorium on Sunday afternoon, November 16, on the occasion of the popular concert given by the Minneapolis Symphony Orchestra. The program opened with Svendsen's "Coronation March," followed by the overture to "Mignon," Thomas, and a work new to us, Bizet's concert suite, "Roma," in which the fine part for brasses was splendidly intoned. The string choir performed the "Valse Triste" of Sibelius and the andante cantabile from opus 11 of Tschaiikowsky in a manner to defy criticism. The program closed with a superb rendition of the "Tannhäuser" overture. Georgia Kober, pianist, of Chicago, was the soloist, and her offering was the ever lovely Grieg concerto. Miss Kober's interpretation was splendid. She played with vigor, strength and majesty, which brought forth spontaneous applause, to which she graciously responded with D'Albert's gavotte. Her playing was greatly enhanced by the masterly orchestral accompaniment which Mr. Oberhoffer directed. Seldom do we hear such a noteworthy performance and Mr. Oberhoffer has added one more laurel to his crown of glory.

In spite of good intentions on the part of the local music loving public, the fact remains that we do not as yet fully appreciate our solo cellist of the Minneapolis Symphony Orchestra, Cornelius van Vliet. In his recital of November 19 Mr. van Vliet again proved that his playing is beyond praise. The Beethoven A major sonata was lovely, and the up and down bow staccato in the Porpora sonata defied criticism. Mr. van Vliet really soared into the sublime in the rendition of the Strauss F major sonata. It matters not what register of the cello he plays in, Mr. van Vliet always produces that fine quality and resonance which marks all his work. His marvelous memory was brought into play, too. His other numbers were "Deutscher Tanz," of Mozart; "Tambourin," of Gossec; "Elegie," by J. Schrevesande, and the brilliant "Polonaise Fantastique," of Jeral. Louise Albee, pianist, and Ina Grange, accompanist, appeared. They both rank high as artists, but their shading was not quite delicate enough for the fine work of Mr. van Vliet. The vocal soloist of the evening was Alma Johnson Porteous, who returns to us after a sojourn in Paris under the instruction of Jean de Reszke. Her voice is a gorgeous contralto, which she used in a splendid manner in the little sung, beautiful songs, "Ogni pena piu spietata," of Pergolesi; "Ein traum," by Grieg, and "La princesse endormie," of Borodine. The applause was generous and the artists responded to insistent recalls.

Friday evening, November 14, marked the first of a series of one-composer recitals which Harrison Wall Johnson will give during the season in the Minneapolis School of Music Hall. For this opening affair Mr. John-

son had chosen MacDowell's lovely piano soli, with the wonderful "Heroic" sonata as the crowning number. To Mr. Johnson's always perfect technic he added the poetry without which no interpretation of the true MacDowell would be satisfying, and that the audience which crowded the hall was delighted was shown by repeated recalls. The ability to contrast, not only the selections, but their interpretations, was shown in the "To an Old White Pine," "Novelette," "With Sweet Lavender," "Polonaise," "To a Waterlily," "To the Sea," "Shadow Dance" Hungarian, "The Eagle," improvisation, and the prelude, op. 10, No. 1—the two last numbers, "From a Wandering Iceberg" and the concert etude op. 36 being especially well contrasted. It was a beautiful program beautifully given.

November 14 was the date chosen also by John Waterhouse, violinist, of the Minneapolis Symphony Orchestra, and his wife, the accompanist, for a program of classics in the Handicraft Guild Hall.

Certainly no city in the country is growing faster musically than Minneapolis. The Minneapolis Symphony Orchestra is only in its tenth season, but it has inspired the organizing of several really fine young amateur symphony orchestras, among them the Minneapolis Amateur Orchestra, directed by Heinrich Hoevel, and the Y. M. C. A. Orchestra, directed by Ruth Anderson, each numbering about forty earnest student players, not to mention the orchestras in all the high schools.

But those gifted with foresight are perhaps the most happy over the recognition of music in the Minnesota University, where there is a course from which students may graduate with a degree. This is the first year that such a course has been offered, and it crowns the patient efforts made during several years by Carlyle Scott, head of the department, to gain for music its proper high place in the university curriculum.

George Riecks, who came to the Minneapolis School of Music, in September, from the Leschetizky studios in Vienna, was presented in a recital, November 18, in the school auditorium. Once more the directors have shown their excellent judgment in securing another brilliant artist for the piano department. This was Mr. Riecks' first public appearance in Minneapolis and he has established himself as one of the few leading artists of the Northwest by his scholarly readings of the entire program. His technic is brilliant and equal to all demands and his interpretations are musicianly in a large degree, and he plays with an entire absence of affectations. His reading of the opening number, MacDowell's "Sonata Tragica," brought

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out the full meaning of this wonderful composition. Mr. Riecks was greeted by a large and enthusiastic audience, and his next appearance is eagerly awaited. The full program is appended:

Sonata Tragica	MacDowell
Pastorale	D. Scarlatti
Mazurka	Chopin
Nocturne, B flat minor	Chopin
Rhapsody	Debussy
Sei mir gegrüsst	Schubert
The Girl with the Flaxen Hair	Debussy
Wächterlied	Grieg
Silhouette	Schuetz
Scherzo, B flat minor	Rosenbloom

Margaret Distad, of the Minneapolis School of Music, pupil of William H. Pontius, and Mrs. George W. Frasier, pianist, pupil of Signor Fabbrini, gave a recital at Hope Chapel, November 21, before the Mothers' Club. The regular Saturday morning recital was given November 22 by Marion Carley, pianist, pupil of Signor Fabbrini, and Margaret Distad, pupil of William H. Pontius. Josephine Curtis, violinist, and Alma Ekstrom, pianist, of the faculty, gave a recital before the Grade Teachers' Association at the Y. W. C. A., November 15. They also played for the Parents' and Teachers' Association at the Longfellow School on the same date. Margaret Hicks, of the faculty, has been engaged to give a piano recital in the parlors of the Leamington, Monday evening, November 24. She will be assisted by Margaret Distad, contralto, pupil of William H. Pontius, Irene Hellner, pupil of Oda Birkenbauer, played at the Y. W. C. A., November 15. Margaret Hicks played a group of solos at the meeting of the G. A. R., Monday, November 17. Helen Guile, soprano; Margaret Distad, contralto, pupils of William H. Pontius, and Margaret Hicks, pianist, assisted in an entertainment given before the members of the new Citizens' Club, November 15. The classes of Mary G. Kellett at the Y. W. C. A. will begin the rehearsals of their annual plays in the near future. Alice R. O'Connell gives a dramatic reading of Israel Zangwill's "Merely Mary Ann" at the Temple Baptist Church, Friday evening, November 28. Dorothy Kurtzman read for the Citizens' Club last Saturday night. Edna Grinager read at the East Side High School.

The largest audience of the Northwestern Conservatory year was in attendance upon the dramatic recital by Walton Pyre on November 18. Mr. Pyre was assisted by John Beck, of the piano department, and his selections were "Robert of Sicily," to the Rossiter Cole music, and "The Old Clock on the Stairs," also to musical setting. In addition to the musical accompaniments to these numbers Mr. Beck played two Chopin numbers—etude, op. 25, No. 1, and scherzo, op. 31. The student hour recital of the past week was given by pupils of Mr. Pyre, Mrs. Hawkins, Miss Iles, Miss Hughes, and Mr. Fichtel. Olive Adele

Evers, president of the conservatory, gave a lecture before an audience made up of the conservatory faculty and students and their friends on Saturday morning, November 22. The subject was "Byproducts."

Over a hundred of the Northwestern Conservatory students and their friends attended the recital given by Mme. Rider-Kelsey and Claude Cunningham at the Baptist Church on Tuesday evening, November 24. By the generosity of Albert Cox the number of course tickets at the students' rate has been increased, thus making it possible for all students to secure the half rate. Students of the voice and violin departments are looking forward with eagerness to the coming of Melba and Kubelik on January 14. Some sixty tickets already have been taken by them. The sale of tickets among the conservatory students and faculty for the Padewski recital, to be given at the Auditorium on December 9, has also been unusually large.

The first of the sacred cantatas to be given each month at St. Mark's Church, under the direction of Stanley R. Avery, head of the Northwestern Conservatory organ department, is to be given on Sunday, November 30. The regular informal musicale given each month by the voice pupils of Elizabeth Brown Hawkins took place on Saturday evening in studio 510. The guests were the friends of Mrs. Hawkins, and the young ladies appearing upon the program were the Misses Rund, Edison, Fetterley, Hall and Ballou. The Dramatic School announces two plays to be presented in the near future, "The Russian Honey-moon," by Mrs. Burton Harrison, and "The Falcon," by Tenyson. The roles in the latter are to be taken by members of the faculty.

WILMA A. GILMAN.

New Opera School for Boston.

Arnaldo Conti, for three seasons chief musical director of the Boston Opera Company, and a conductor of international repute, has just opened an opera school at 91 Gainsboro street, Boston, Mass. Signor Conti first came



ARNALDO CONTI.

into prominence in America as the musical director of the San Carlo Opera Company, which Henry Russell so successfully managed, and which was later merged into the present Boston organization. It is probable therefore that through his association with Mr. Russell, Signor Conti will be in a position to offer his students exceptional advantages in the way of placing them on the operatic stage.

Two years ago he assumed the direction of the newly organized Boston Opera School, affiliated with the New England Conservatory. His success was pronounced and the results accomplished were very gratifying to him. Prominent among his students were Jeska Swartz, Edith Barnes, Bettina Freeman, Virginia Pierce and Howard White, all of whom either have sung or are now singing in the Boston Company, and Evelyn Parnell, who has obtained great success in many of the best opera houses of Europe.

During his recent stay in Italy Signor Conti conducted fourteen of the performances of the great Verdi centennial celebration at Varese. His brilliant work in connection with this festival not only won him fresh laurels from the critics and music lovers of Europe, but also gained him more substantial recognition, in the form of a knighthood from the King of Italy.

Lanham Recital Postponed to Monday Evening, December 1.

The American Institute of Applied Music, Kate S. Chittenden, dean, issued post card announcements the day before the contemplated recital by McCall Lanham, to the effect that "We regret to announce that owing to a severe cold, Mr. Lanham's recital must be postponed until Monday evening, December 1."

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NEW YORK BREVITIES.

National Association of Organists' Dinner, Noble and Federlein Guests of Honor—American Guild Recitals Begin—Federlein Free Recitals Draw Full Houses—Ziegler Institute Graduates Get Positions—Warford School of Music Program—Baritone Archibald on Tour—Organist Rechlin in Middle West.

Tali Esen Morgan, national superintendent of the organists' society which meets every summer at Ocean Grove (the National Association of Organists), found an encouraging number of members and friends on hand at the first "get together dinner," Hotel Gerard, November 17, about seventy people attending. Following a very satisfactory repast, T. Tertius Noble and Gottfried H. Federlein, guests of honor, Herbert S. Sammond, of Brooklyn, read a very practical paper on "How Can a Young Organist Become a Competent Choirmaster," much of which, based on personal experience, was illuminating. Chairman Dr. J. Christopher Marks, who guided matters, referred in high praise to Secretary Elmer, to Treasurer Beebe, and to Schlieder and Brooke, of the program committee. Mr. Noble, warmly greeted on rising, said: "Friends, I am not really a fraud," alluding to the disappointment felt in August at his inability to give his announced recitals at the Ocean Grove meeting. He explained that this was just at the time when there was very serious illness in his family, paying highest compliment to the eminent surgeon who handled the case as he was sure no English physician could do. He said that while rebuilding St. Thomas' Church during the summer he was obliged to play on a melodeon "pumped" by a "dark man," and told with much humor of the catastrophe of the breaking of the blow handle during a wedding service; whereupon the said "dark man" had to "pump" the blow pedals with his hands. Some contrast to his recently vacated position at York Minster, England! The modest and warm hearted talk by Mr. Noble won all hearts. Gottfried H. Federlein followed with a talk on the modern organ, mentioning in particular the one he found in the Pitt Theater, Pittsburgh. Regarding this instrument he printed the following in the Saturday Post of November 15:

It is divided into five parts, each having its own swell box. There is a complete church organ, including a thirty-two foot diapason which shakes the building, an orchestra, a piano, two vox humanas, two harps, numerous bells, cathedral chimes, bass drums, snare drums, cymbals, glockenspiel, tambourine, castanets and xylophone. This percussion work is in a box of its own. On both the manuals and pedals the second and pizzicato touches can be used at will. But the newest device is one whereby the performer may operate the swell shades by means of his phrasing. Sounds difficult? And if it is, will it not produce a class of players who can do more than push down keys?

Mr. Federlein believes in the broad policy of the National Association of Organists, taking in all organists as members, and in the social spirit. Mr. Morgan, called upon to say something, is always a "live wire," the motto of his talk being "Give, Not Get." "Do the best you can in your position," said he, which is right in line with the printed words of Colonel Roosevelt in the Tribune of November 23: "Do what you can, with what you've got, where you are." He wondered at the lax business methods of most musicians, and as example said he had sent out over one thousand (prepaid reply) double post card announcements of this get together dinner, and had received just sixty replies. It was hard to get musicians of any kind to do things right, but the ways of some of them are beyond his understanding. Scott Brooke, of the program committee, was followed by F. W. Riesberg, who spoke of various matters coming under his eye as musical reporter, and told his hearers of the Carl Federlein, Baldwin and the St. Thomas recitals now in progress. He likened the organ at City College to a "big, dizzy blonde lady"; that at the Ethical Culture Auditorium to a "sweet little brunette," and said the organ at St. Thomas' was a combination of both. The "dean of the National Association," Dr. James Pearce, of Yonkers, made a few happy remarks, and it was voted to have the next dinner on Tuesday evening, December 9. Among those present, besides names quoted, were Bodewalt Lampe, Clarence Lucas, Wilford Waters, Miss Scott-Brooke, Edward W. Berge, Miss Simmons, and other out of town members and guests.

The American Guild of Organists announces the seventh series of free organ recitals in Greater New York. The recitals will be four in number, and with the exception of the first, will be played by out of town organists. It is planned to have the programs more or less educational in character, and the finest organs in New York will be used. The first recital was given on the new organ at St. Thomas' Episcopal Church, Fifth avenue and Fifty-third street, by T. Tertius Noble, formerly of York Cathedral, England, Tuesday evening, November 25, at 8.15. Other recitals will

be given by Wallace Goodrich, of Boston; Frederick Maxson, of Philadelphia, and Harold D. Phillips, of Baltimore.

The Federlein free organ recitals, under the auspices of the combined Board of Education and Ethical Culture authorities, continue to draw audiences filling the building. Bach's fantasia and fugue, in G minor, was the most notable work he played on November 23. Following is the program for Sunday, November 30, 4 o'clock, Ethical Culture Auditorium, Sixty-fourth street and Central Park West:

Marche ReligieuseGuilmant
In the Morning and Ase's Death (Peer Gynt)Grieg
Toccata in G minorRogers
Meditation from ThaïsMassenet
Jour de NocesArcher
The SwanSaint-Saëns
Tannhäuser overtureWagner

Mr. Federlein gave an opening organ recital at Fordham M. E. Church, Marion avenue, November 25, assisted by Mrs. R. W. Hill, soprano. He played works by Archer, Gillette, Dvorák, Massenet, Johnston, Schumann, Wagner, Federlein, Thomas and Guilmant. The church was filled by an audience which paid for admission.

Anna E. Ziegler, founder and director of the Ziegler Institute of Normal Singing, headquarters at the Metropolitan Opera House Building, 1425 Broadway, takes pleasure in announcing that members of the senior class of 1912 and 1913 have found public positions, showing the commercial value of a trained singing voice. The Ziegler Institute guarantees to place every graduate so as to be self supporting through the voice. These are of the senior department: Laurette Taylor (of "Peg o' My Heart" company), Victor Talking Machine Records; Miss Bertolet, church soloist; Mr. Briggs, New York Hippodrome; Miss Cowan, Aborn Grand Opera Company; Mr. Kreykenbohm, light opera and teacher; Miss Bosazza, Metropolitan Opera House; Miss Eddy, teacher and church; Miss Hine, teacher and concert; Miss Pyle, teacher and concert; Miss Kendig, teacher and church; Miss Phillips, teacher and church; Miss Marsden, "Everywoman" company; Miss Martin, church soloist; Miss Plaut, concert; Mr. Rector, specialty folksongs; Miss Gilmer, concert; Miss L. Love, "Romance" company; Miss Chandler, Century Opera Company; Mr. Floyd, teacher and concert; Mrs. Mugge, church soloist; Miss Earl, teacher and church soloist; Miss La Homa, concert; Mrs. Brookins, teacher and church soloist. One of the features of the institute is that it prepares the pupil for the High School Regents' examinations.

Will C. Macfarlane, remembered as "the boy organist" of 1884 (then giving organ recitals at Chickering Hall), now municipal organist at Portland, Me., gave the second organ recital at St. Thomas' Church, November 19, playing works by Bach and modern composers, including Noble, Bartlett and himself. Noble's "Elegy" is a beautiful work, and was very effective and orchestral in performance. The finale from Reubke's "Psalm XCIV" was stunning in every respect, and the finish of the "Tannhäuser" overture was very brilliant. Today's program, played by Miles Farrow, organist of the cathedral, includes works by Bach, Mailly, Franck, Widor and Sibelius. It begins at 4 o'clock.

The Warford School of Music, Morristown, which may be considered a suburb of New York, has frequent recitals by pupils, members of the faculty, etc., one of which, on November 14, brought a program of songs sung by Edna Wolverson, soprano, and Philip Jacobs, baritone; the latter grouped his songs under the captions, "Songs of the Warrior," "Songs of the Highwayman," and "Songs of the Reveller." Gilberté songs always figure on Claude Warford's programs.

Vernon Archibald, on tour in the Middle West, gave a song recital, November 15, at Battle Creek, Mich., to an audience of over six hundred people. Hallett Gilberté's "The Raindrop" pleased greatly, and other numbers which the singer made effective were Handel's "Hear Me," from "Scipio"; "The Monotone," Cornelius; songs by Mary Helen Brown, and Fox's "By Short Cut." Lillian Cooper, of the Cosmopolitan School of Music, Chicago, played the accompaniments.

Edward Rechlin, concert organist, continues to win glowing press opinions on his playing, several of which are quoted herewith:

Mr. Rechlin has appeared in Norwich before and is a favorite with Norwich people; his interpretations are spirited and strong; his technic makes the merely difficult look easy and seems to bring the well nigh impossible within the grasp of his fingers.—Norwich, N. Y., Sun.

The playing of Edward Rechlin is characterized by brilliancy and abandon, a perfect mastery of his instrument. His ability to improvise is quite remarkable.—Freeport (Ill.) Journal.

Edward Rechlin, considered by many to be the best organist who has yet performed at the Auditorium, assisted in the afternoon program and gave a magnificent recital at night, his selections

covering a wide range and being enthusiastically received.—Saginaw Courier-Herald.

He has not only excellent technic, but plays with wonderful expression, interpreting the masters in a manner in which the audience has never heard them interpreted before. His work was a musical treat, which none who heard him will forget.—Quincy Daily Herald.

The singing of Mathilde Hallam McLewee at an entertainment given at the New York Athletic Club, November 22, proved that this singer has lost none of her charm over an audience. A Spanish waltz song, Cadman's "At Dawn" and Lang's "Mavourneen" pleased her thousand hearers hugely. The warm musical nature of Mrs. McLewee and the finish of detail, so full of artistic nuance, won her rousing applause; winning personality and beautiful gowns combine with her musical attraction.

The "Artists' Anniversary Concerts" at Wanamaker Auditorium last week brought on that stage many excellent singers and instrumentalists, among others Umberto Sorrentino and Orlo Bangs, tenors; Helen Hulsmann, pianist; Royal Dadmun and Carl Morris, baritones; Otilie Schillig (Von Ende School of Music), Edith Chapman Gould, sopranos; Mabel Beddoe, Grace Hornby, altos, and others not so well known, the whole under Alexander Russell, concert director.

Leonardo Uribe, specialist in voice placement, has originated a method of teaching whereby the pupil hears from month to month the exact progress he is making. This is done through a series of talking machine records, the students being able to hear previous records. Recently his pupil, Max Thompson, was in Orange, making records for Thomas Edison, who is searching for "the perfect voice." Signor Uribe gives evening singing classes.

President Edward W. Berge, of the Fraternal Association of Musicians, has issued invitations for the regular monthly meeting, December 2, 8 o'clock, at his commodious residence-studio, 908 West End avenue, near 104th street. Following are the artists who will participate: Dr. Frank Crane, the well known editorial writer, subject, "Wagner Experience"; Roland E. Meyer, violinist; Minna Kaufmann, soprano; Irvin Randolph, pianist.

ARION SOCIETY CONCERT.

Trunk Conducts with Vigor and Effect—Barbour Sings Sapienstein Plays Piano—Virtuoso Orchestra—Large Audience.

The first of three Sunday night concerts given annually by the Arion Mannerchor, of New York, Richard Trunk, conductor, occurred November 23 in the society's beautiful large concert hall, Inez Barbour, soprano, and David Sapienstein, pianist, being the soloists, with an orchestra selected from Philharmonic Society men. The usual large and festively attired German-American audience listened as only Germans do, with serious mien and warm heart, and appreciated to the full the many musical gifts of the occasion. The chorus sang novelties exclusively, including Heger's "1813," the male chorus assigned as the one to be sung by societies competing for the Kaiser prize in the German contests of this year. Splendid vocal effects lie in the work. Of particular interest was Trunk's own "Herbst," in which high As by the tenors shone; it was repeated in part. Kienzl's "Kreuzritter's Heimkunft" ("Crusader's Return") was the last choral offering, and this work, with orchestral accompaniment, has thrilling moments. A virtuoso orchestra only can shine in the "Tannhäuser" bacchanale, and such was the make-up of the one at this concert; such tempi, climax and heroic treatment of the music is seldom heard. Pianist Sapienstein played the Liszt concerto and "Rigoletto" fantasia with great technical finish, coupled with poetic appreciation and elegance of interpretation.

Inez Barbour made many friends through her sweet voice and grace of style. "Warum" was spoiled by loud piano accompaniment, but Weingartner's "Du Bist Ein Kind" was done beautifully. Her encore song was dainty in its coloratura, and pleased very much. A triumphant close to the evening came in Bleyle's "Siegesoverture."

Bianca Holley Sings Kronold Songs.

Bianca Holley, the soprano, will sing four of Hans Kronold's songs at the Assembly Salon, December 4, one of which is a sacred song, "Turn Thee Unto Me." Mabel Beddoe is also on the program, composer Kronold playing nine new cello solos. Miss Holley sang behind the scenes "The Owl and the Pussy-cat" and other children's songs, while children acted in pantomime, at Phillipse Manor Club house last week. Just before that she appeared at a musicale at the home of Alfred G. Robyn, the well known composer. Last Sunday she sang as substitute at a prominent Baptist church, thus missing another proffered engagement to sing in "The Creation" at Brooklyn Cathedral; the same thing happened a month ago, when she sang at this church, Holy Trinity Lutheran Church then wanting her.

GILBERTÉ'S SONGS SUNG BY RAPPOLD.

The Tuneful and Effective Songs Found on Many Programs from Maine to California.

Hallett Gilberté's songs, which are distinguished by naturalness and melody, allied to a playable piano accompaniment, are found on all recent programs sung by Marie Rappold. At the Ritz-Carlton Hotel she sang his "Two Roses," and the same song at the Moore Theater, San Francisco, November 3, and at the Belasco Theater, Frederick Gunther sang it at the Assembly Salon, November 20, and "Minuet La Phyllis" and "Ah, Love But a Day" were sung at the Warford School of Music, Morristown, N. J., November 14, by Edna Wolverton, soprano. Letitia Gallaher, soprano, sang "Serenade," by Gilberté, August 20, at the L. A. Torrén's musicale, Town Hall, Nahant, Mass. The Behr Club gave "An Evening with the Gilbertés" on August 29, at Hyannis, Mass., when all the songs of the program were composed by Gilberté. The song cycle, "Overheard in a Garden," opened, and an arrangement for a sextet of voices of "A Mother's Cradle Song," closed the program of twenty-six compositions. The composer was at the piano, making the evening doubly interesting, Mrs. Gilberté assisting in recitations. At Stanley Preston's "Evening of Song," Pierce Building, Boston, April 18, "Two Roses" and "A Rose, A Dream," were sung. Europe, too, heard Gilberté songs, for Hans Merx, the lieder singer, sang his "Forever and a Day" at the Westminster Hotel, Cologne, last August.

Hollis Edison Davenny, of Pittsburgh, under date of November 14, writes Mr. Gilberté as follows, anent his songs:

DEAR MR. GILBERTÉ—Just a word regarding two of your splendid compositions, "Two Roses" and "Minuet, La Phyllis." I have found the "Two Roses" to be one of the finest and most adaptable songs I have ever used. I have used it with wonderful success in concert and value it highly as a teaching song. The peculiarity of its construction makes it worthy of the efforts of the greatest artists, as it will surely test their ability. To the student it is a continuous study on a masterpiece of vocal production. Mrs. Davenny has used the "La Phyllis" with great success. It is dainty and beautiful, and really leaves the very atmosphere of the minuet of long ago.

With best wishes for the continuous success of these splendid songs, believe me,

Sincerely,

HOLLIS EDISON DAVENNY.

Investigations of Edison and De Bernyz.

[From the Opera News.]

That great and rapid strides have been and are being accomplished toward the establishing of a standard of tone production to be adopted throughout the entire world is evidenced by the fact that the man who is the strongest champion of this cause, Bertrand de Bernyz, president of the American Opera Society, has won the support and personal approval of Thomas A. Edison in his effort to standardize a system of tone production, after proving it to be the system for producing pure tones.

The contention of Professor de Bernyz that a standard of tone production is not, as contended by other teachers, beyond the pale of possibility, is upheld by Mr. Edison.

Through the courtesy of Mr. Edison, Professor de Bernyz was permitted to hear artist after artist of world renown from the two huge phonographs in Mr. Edison's laboratories. The season's salary of these artists represents a fortune, and not one voice was perfectly pure or free from defects. These phonographs reproduce with unmistakable clearness the human voice, and in all there was easily discernible to those listening the interference with the tone production.

But Mr. Edison hears these voices through an instrument which acts upon the ear as does the microscope upon the eye, exaggerating the minutest detail, so that it is not possible to overlook same.

The fact that in listening with the natural ear to the reproduction of these illustrious artists various defects are detected without difficulty proves beyond all doubt that if artists were heard without scenery, orchestra, atmosphere and the hypnotism of the crowd, and were entirely dependent upon their vocal effort for success, with no personal magnetism or gestures to aid them, many enjoying the applause of five continents today might be relegated to the catalogue of failures.

The use of the phonograph in teachers' studios has long been advocated by Professor de Bernyz as an aid to the pupil. Mr. Edison agrees with Professor de Bernyz that it is by this means that the pupil or artist may most readily determine his faults and overcome them, if he is properly instructed.

By invitation of Mr. Edison, Professor de Bernyz will avail himself of an opportunity to demonstrate on the voices of numerous pupils that the production of pure tone is not accidental, but the result of mastering technic of a proper tone production.

In connection with the phonographs which Professor de Bernyz will install in his private laboratory, he will use an invention of his own, an apparatus used in acquiring breath control, and an aid to both teacher and pupil. Mr.

Edison's invention has to do with the finished product, while that of Professor de Bernyz has to do with the first principles and has to do with the producing—a complement to the inventor's much beloved instrument.

Bispham at Fifth Avenue Theater.

David Bispham, the distinguished American baritone, who will appear in vaudeville at the Fifth Avenue Theater, New York, during the week of December 1, is to offer some of the most famous selections of his repertoire at that time.

How this great artist is arousing a deeper interest for the best musical literature, among that class of people



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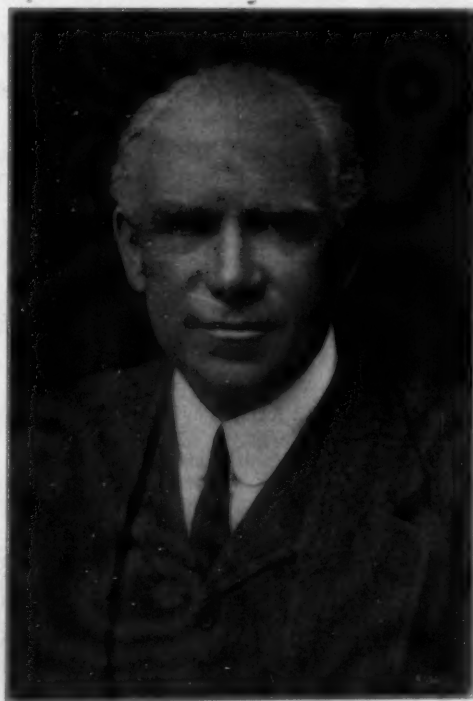
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**MASON & HAMLIN
PIANO**

who rarely see the inside of an opera house or concert hall, is well set forth in the following article written by Archie Bell in the Cleveland (Ohio) Plain Dealer, of November 18:

There's big value at the Hippodrome this week because there is a headliner . . . from the front rank of the world's opera houses and concert halls.

When these \$2,000 a week people go into vaudeville, the natural suspicion is that they think of only one thing, the salary. But there is just a suspicion that David Bispham isn't thinking entirely



DAVID BISPHAM.

of his fat envelope on Saturday night. He is an old-timer, as the records go, for his operatic days date back to the De Reszkes, Eames, Nordica, Melba, Schumann-Heink and the other great of a closing generation. Then quite a while ago he practically deserted the operatic field, after having been pronounced the most satisfactory American singer who has attempted some of the roles in which he became celebrated. But the energetic Bispham had no thought of retiring, as so many of the others have done. He invaded the concert field and soon became one of the big favorites of the country, once, I recall, singing at eighty-five cities in less than six months.

Then as time progressed and Bispham realized, as did his audiences, that his voice was improving all the time, he began to become

more intimate with the people who came to see and hear him. I remember that at his last Cleveland concert, about half of his time was given over to explanation of what he was singing, a general talk on music and opera, and, of course, a few words about opera in English for English people, which is his hobby. Perhaps his high priced concert audiences didn't relish so much talk. They didn't care to know an artist of the stage so intimately, or at least they didn't care to pay for the privilege, they wanted him to sing.

But this conversational method of Bispham grew upon him. He wanted to reach many people, to argue with them on these big matters of music, to assist them in a better understanding of what musical artists were endeavoring to interpret, so it is quite likely that he jumped at the chance to go into vaudeville, when the princely offer arrived, for this not only gave him a beautiful salary for his labors, but gave him an entirely new audience. Here were people who generally speaking were not so biased as the white-gloved concert audience. Here were people who had never heard of Handel's "Scipio," for example, here was the opportunity for him to talk to a receptive crowd that would not resent the suggestion that there was something in the world that they didn't know.

So Bispham came before his audience in the big theater yesterday afternoon, and immediately became "good friends" with the big crowd. He made his usual plea for English opera (which every one can understand) and his remarks were greeted with applause. He announced that he had made selections from three operas for the day, but would be glad of any suggestions from the audience for later selections this week. Then he explained what he was going to sing, who wrote his numbers, under what circumstances and where in the opera his bits were taken out. It was all quite agreeable to every one, and I have not the slightest idea but that Bispham thus becomes a musical missionary worth about twenty times as much as the average grand opera singer who moves upon vaudeville and after warbling a cadenza, skips back to the hotel and talks about the lack of musical intelligence among the masses.

Bispham sang an aria from Handel's "Scipio," the Dancing Master's number from Mendelssohn's "The Son and Stranger," and the prologue from "I Pagliacci." There were three shorter numbers, including Sydney Homer's "Banjo Song" and "Danny Deever."

His voice has an even wider range than formerly, the same rich quality that early prompted his admirers to him, and there are few concert singers who are such remarkable interpreters of song. He has dramatic fire without obtruding the fact that he was trained in the operatic stage and he brings all the careful thought to this seemingly smaller work that characterized his interpretations of Beckmesser, Wolfram, Telramund, Alberich and Kurwenal. Bispham is a big artist and the chance to see him in a vaudeville bill is a big bargain. (Advertisement.)

Ethel C. Smith Heard in Ridgewood, N. J.

Last Wednesday afternoon, November 19, at the residence of Mrs. William T. Wells, on Washington place, Ridgewood, N. J., a well arranged and attractive musical program was given before an enthusiastic audience representing Tuxedo, Suffern and Ridgewood society.

Ethel Cecilia Smith, the violinist of the afternoon, who has gained an enviable reputation as an artist of unusual talent, was heard in several selections, all of which were warmly applauded. Kreisler's "Caprice Viennoise," Wieniawski's "Legende," Bach's "Air" on the G string, Kreisler's "Liebesfreud," Drdla's "Souvenir" and Debussy's "En Bateau" were all played with grace and fluency and demonstrated to excellent advantage the splendid technic and full, rich tones of which this young artist is so capable.

Miss Smith has been engaged for numerous appearances this winter, some of which are as follows: Trenton, Paterson, Jersey City, Newark, Union Hill, N. J.; Meriden, Conn., and several concerts in New York. She will also be the soloist at the Artists' Concerts in Newark and Elizabeth, N. J., and arrangements are being made for appearances in the New England States.

Mildred Steele Allen deserves much praise for her splendid accompaniments; she displayed true artistry and remarkable skill; and at all times was in perfect sympathy and harmony with the soloist.

Soder-Hueck Pupil Scores Brilliant Success.

George Reimherr was the tenor soloist at Columbia University, New York, last Sunday afternoon, November 23, at a concert given under the direction of Walter Henry Hall, the well known choral conductor. With his beautiful rendition of the "Elijah" aria, "Then Shall the Righteous Shine," the young singer scored a brilliant success. Mr. Hall is said to have been pleased with Mr. Reimherr's evenness of tone, color and warmth of singing, and will be interested in his further progress and development.

Mr. Reimherr, who has been heard frequently of late on the concert platform, received his entire training with Ada Soder-Hueck, the prominent German contralto, who has many successful pupils now before the public.

Mme. Soder-Hueck has made a great effort in the past to handle every voice under her tutelage in such fashion as will benefit to best advantage each individual singer, and as only an experienced teacher in the various specialties of the voice can. That she has succeeded has been thoroughly demonstrated by the large number of pupils who are now prominent in church, concert and opera work.

Humperdinck's pantomime, "Das Mirakel," with music on scene by Max Reinhardt, which recently scored an immense success at Breslau, is soon to be given in Cologne and Munich.

GESCHEIDT ON TRUE VOCAL ART SCIENCE.

Prominent Teacher Writes Sound Sense—Apparent Loss of Voice Following Removal of Tonsils—Can Be Restored Without Ceasing to Sing—Caruso's "Musical Bones"—Why Melba's Singing at the Piano Sounds Thin—Nature Simplified.

By ADELAIDE GESCHEIDT.

Much has been said on how tone is produced, but the understanding of the mechanism which produces voice is little or seldom considered from the standpoint of the average thinker on the vocal problem.

There is only one system that can be considered, and that is the one true to nature, which must be so organized as to be mathematically and scientifically correct in all its procedures. Then voice failure and disappointed careers will be relegated to the realms of forgotten things.

When voice can be considered from its pitch, resonance and power, then all the mystery and vagueness of what constitutes perfection of tone in every singer will no longer exist. To diagnose tone as a physician does a patient is the development and practice of the truly advanced voice teacher. To know the machine or instrument that is to be used by the singer to operate voice upon is what the wise singer will insist on in this day and age.

Voice consists of potential energy and gaseous pressure or air, and can be stopped in its output only by conscious effort, which will interfere always with its progress. As a simile, one might make a comparison with light. It is something we cannot stop, it is a self evident fact; but we have the privilege to pull the shade down at the window and shut it out of the room; the light still exists. Just so with the voice. We can block off some of the channels and shut off some of the spaces through which it has a natural right to pass, but the voice is still there. Its natural outlets, however, can be disturbed by wrong adjustments of the larynx, or physical obstruction, thereby interfering with perfect resonance. It behooves us, therefore, to understand how to free all the channels in order to gain every bit of reinforcement and sympathetic vibrations that a voice is natural heir to.

The voice is a living, vital thing, and its path must not be obstructed. To accomplish this it is only necessary to know by definite procedure how to co-ordinate, correlate and strengthen the five great voice units and autonomies of the human body: the dynamic, the pneumatic, momentic, vocalic and resonant. These units are the great strength of the entire temple of voice. By their perfect co-ordination, together with the means through our special psychophysical senses, of correlating the great autonomies existing in our vocal temple, to amplify by sympathetic vibration the great God-given gift of song, we can have a complete and definite understanding of the tone through its pitch, resonance and power.

The latter three thoughts are always automatically regulated by the God-given guide, the hearing.

By pitch it recognizes how, when and where the voice takes its vibrations on notes or steps for tones, high, low or medium.

By resonance the hearing judges how, when and where sound shall be transformed by the laws which govern the production and passage of voice through the vocal instrument, and the tissues surrounding those that confine and control voice directly.

By power is meant how, when and where power shall be applied to increase pitch, reinforce resonance, and add means of sympathetic vibrations by attaching, adjusting and arranging the vocal instrument, so that every portion of the body, whether directly or indirectly connected with the voice-producing mechanism, becomes one huge and live sounding board.

It is a very common occurrence to find a singer's voice apparently weakened, and there is often great difficulty to produce tones with ease after operations on diseased tonsils. The cause of the weakness is not the fault of the operation. The singer, not understanding the laws governing phonology, has been deceived by his own ignorance, and is judging only the effect, and not the cause of a very apparent weakness.

After the removal of a foreign appendage, as in the case of tonsil disease, the voice unit, the sonoric, extending from base of tongue, past the epiglottis to vocal cords, has been temporarily disabled from a sudden relaxation of surrounding tissue, but with the correct understanding of physiology, together with the right application through vocal art science, the strengthening of this particular voice unit is at once established, and the fact is definitely proven by the complete restoration to control of voice, and the added resonance that such a removal of diseased parts always gives.

To be more explicit, the tonsil may be likened to the button on the tufted chair belonging to grandma. Its office is merely an ornament. When we remove the button, we find underneath that the string that holds the old antique article for use is still in evidence, keeping the oldtime upholstery in place. Cut the string and the strength of the chair seat has disappeared and only an old, saggy con-

dition is evidenced. The tonsil is the button, the ornament, but the capsule underneath is the string and always must be allowed to remain to insure perfection of a natural function of the throat. Then with the definite procedure of vocal art science for strengthening the weakened throat condition, we have more beautiful tone than ever before by the addition of two more resonators.

A few timely words relative to the much discussed "musical bones of Caruso" would seem apropos in this article, on what constitutes, in the opinion of the writer, a pure vocal art science. The general opinion seems to be that it is not possible and even absurd to think that Caruso's bones have anything to do with his wonderful tone. According to a pure and perfect vocal art science, it must and can be proven that each and every bone of not only Caruso's framework, but every singer's, should vibrate in the tone, thereby adding in a tremendous way to the perfect natural amplification of the voice.

This is a fact based on anatomy and physiology. Need we question further, then, that the prime reason that Caruso has such wonderful power in his voice comes from the fact that the perfect co-ordination of all his muscles, and the assembling of his anatomical, physiological and psychological powers which bring sympathetic vibrations from the vocal organ itself to the very tips of the fingers, makes it possible for him to have more perfect resonance, better quality and increased power than any other known singer of the present day. This answers to the impetus which came from the brain and simply re-echoes the tremendous force that has been given to the voice by sympathetic vibration extending through the entire body, the huge and live sound board of the voice.

If we will consider the voice from its pitch, resonance and power, and let the mind wander to the rendition by Melba of the "Waltz Song" from "Romeo and Juliette," with orchestra, in contrast to her "Comin' Thro the Rye," with her own piano accompaniment, our ear will at once detect the absence of power in the simple ballad and its marked presence in the waltz, without question. The sympathy of voice, as well, is removed through the mere fact that the vibrations from her finger tips separate and scatter the sympathetic vibrations of the body by the actual contact of the fingers on the piano keys, and the thrill in the voice is barely apparent on account of the change.

Another interesting point to dwell upon is whether there is really such a phenomenon as an acidulous voice. It is a fact that when the vibrations of the breath sent out by the momentic unit or vocal cords of the body reach the taste buds of the tongue, it is not an unusual phenomena for the listener's mouth to fill with water. The same sensations are produced as acids upon the tongue, as we know that the taste buds are activated by certain vibrations of chemistry of acids.

Therefore, to make a vocal art science complete, there must be correct understanding of the training of the vast combinations of mechanisms necessary to insure perfect automatic action of the body, as a unit, in singing.

In this way only can there be a harmonious expression of voice and music as a whole.

Morgan Reopens Offices in New York.

Tali Esen Morgan, who has reopened his offices in New York, has secured an entire suite at Hotel Gerard, 123 West 44th street. At these offices Mr. Morgan will conduct his work as superintendent of the National Association of Organists, and also as head of the publicity bureau and chairman of the membership committee of the Musicians' Club of New York.

"Make Me Music."

Make me music for a night,
Soft as slumber, fairy light;
Let the notes' seductive play
Charm the rhythmic hours away
Picture me in cunning stave,
Seas no galley ever clave;
Hills for roaming, happy streams
Rippled with the breath of dreams;
Isles that shipman never vaunted,
Woodlands faun—and dryad haunted,
Make me music! Bear me hence
From the prison house of sense.

Make me music for a night,
Secret, wise with all delight;
Tune it to a magic key,
Opening wistful things to me;
Joys far holden, words austere
Uttered for a prophet's ear;
Mystics' vision, poets' lore,
Legends that are told no more:
Bliss of sacraments unspoken
On the lips of lovers broken,
Give me this and then, come, sorrow,
I'll engage thee on the morrow.

—London Academy.

PHILHARMONIC CONCERT AT BROOKLYN ACADEMY OF MUSIC.

Famous New York Orchestra Opens Its Brooklyn Season with a Finely Performed All Wagner Program.

At the first subscription concert in the Academy of Music, Brooklyn, Sunday afternoon, November 23, a good sized audience listened appreciatively to the splendid rendition of excerpts from the operas and music dramas of Richard Wagner, given by the Philharmonic Society of New York, Josef Stransky, conductor.

The numbers arranged chronologically were:

Overture, Rienzi.
Overture, Flying Dutchman.
Tannhäuser's Pilgrimage, from Tannhäuser.
Prelude to Act III, Lohengrin.
Prelude and Liebestod, from Tristan und Isolde.
Prelude, Die Meistersinger.
Ride of the Valkyries, from Die Walküre.
Waldweben, from Siegfried.
Siegfried's Rhine Journey, from Götterdämmerung.
Good Friday Spell, from Parsifal.
Kaiser March.

The same program is to be repeated at the Carnegie Hall, New York, concert of the Philharmonic Society, Sunday afternoon, November 30.

At the next Philharmonic concert in the Brooklyn Academy of Music, Sunday afternoon, December 14, the instrumental solos will be given by these members of the orchestra: Concertmaster Leopold Kramer, violin; Leo Schulz, cello; A. Fayer, flute; F. De Angelis, oboe; Henri Leon Le Roy, clarinet, and Renee Florigny, at the piano.

Riheldaffer and Gailey in the South.

During their present Southern tour, Mary Dennison Gailey, violinist, and Grace Hall Riheldaffer, soprano, already have filled the following engagements: Virginia State Normal School, Farmville, Va.; recital at Danville, Va.; recital at Wilmington, N. C.; Women's Club, Gastonia, N. C.; Queen's College, Charlotte, N. C.; Milledgeville, Ga.; the Civic Club, Tulahoma, Tenn.; recitals at Chattanooga, Tenn.; at the Alabama State Normal College, Florence, Ala.; Erskine College, Due West, S. C.; Anderson College, Anderson, S. C.

Press notices of their appearances in Charlotte, Chattanooga and Wilmington are as follows:

Mrs. Riheldaffer, having won unshared praise from public and press all over the country as a soprano of unusual merit, abundantly justified that praise in the eyes of her Charlotte audience last night. A voice of such rare purity of tone, volume and timbre has seldom been heard in the city, while the transition of mood and feeling from a light lyrical frolicsome humor to the more grave and sedate numbers showed her an artist of rare perception and feeling for the eternal verities. Her rendition of "In the Land of the Sky Blue Water" was admirably done and was one of the purest gems of her repertoire.

Miss Gailey, who has been hailed by critics as a close second to Maude Powell as a mistress of the violin, proved herself an accomplished and finished artist. Miss Gailey has been endowed by nature both with the digital strength and dexterity needed by a master of the violin, and also with the warmth of heart and the temperamental glow of imagination necessary to the true artist.—Charlotte (N. C.) News.

Doubts of the skeptics, who were disinclined to believe the flattering advance notices concerning the Riheldaffer-Gailey recital, were dispelled somewhat unceremoniously last evening. It was seen that Mrs. Riheldaffer possessed a magnificent voice, trained to the perfection of art, enhanced by a rare ability to reach the hidden depths of the heart and awaken a response ennobling and uplifting. Soft and full her rich voice rang out with clear, bell-like tone. At the conclusion she was given an ovation. As an encore she sang "Jean," by Charles Gilbert Spross.

There was unmistakable charm in the playing of Miss Gailey, her rare personal beauty and grace of presence adding to her admirable musical qualities. As the sweet, rich tones of her violin flooded the auditorium one's fancy carried him back to twilight scenes and voices of babbling brooks and rushing waters filled one's ears. She was received with round after round of applause.—Chattanooga (Tenn.) News.

Before an audience which filled every available seat in the auditorium the Riheldaffer-Gailey concert was given last evening. Mrs. Riheldaffer possesses a soprano voice of superb range, highly cultivated and under splendid control. Her over-tones and shading left nothing to be desired.

As a violinist, Miss Gailey is superb. Handling the king of instruments in masterful style, her crescendos, diminuendos, double stopping, runs and trills were those of an artist.—Wilmington (N. C.) Morning Star. (Advertisement.)

John J. Blackmore Returns.

John J. Blackmore has returned from Berlin and is now located in New York, having taken a studio in Carnegie Hall. He will be heard here this winter frequently in concert and recital and has a number of private engagements. During his stay in Europe Mr. Blackmore studied with Leachetizky and Schnabel and before returning home he gave a successful concert in Bechstein Hall, Berlin, as already reported in these columns.

During a recent week in Dresden the Opera presented "Walküre," "Falstaff," "Meistersinger," "The Jewels of the Madonna," "The Tales of Hoffman," "Siegfried" and "Aida."

FACIAL EXPRESSION IN SINGING.

Luise Tetrazzini Tells in the Monthly Musical Record How to Control the Features While Singing—Remarks on "White Voice," Diet and Health.

In studying a new role I am in the habit of practising in front of a mirror in order to get an idea of the effect of facial expression and to see that it does not take away from the correct position of the mouth. The young singer should practise constantly in front of a mirror as soon as she begins to sing songs or to express emotions in her music, for the girl with the expressive face is likely to contract her mouth so that the correct emission of tones is impossible.

The dramatic artist depends largely for her expression on the changing lines of the mouth, chin, and jaw, and in any lines spoken which denote command or will you can see the actor's jaw setting and becoming rigid with the rest of the facial mask. Now, a singer can never allow the facial expression to alter the position of the jaw or mouth. Facial expression for the singer must concern itself chiefly with the eyes and forehead. The mouth must remain the same, and the jaw must ever be relaxed, whether the song be one of deep intensity or a merry scale of laughter.

The mouth in singing should always smile slightly. This slight smile at once relaxes the lips, allowing them free play for the words which they and the tongue must form, and also gives the singer a slight sensation of uplift necessary for singing. It is impossible to sing well when mentally depressed or even physically indisposed slightly. Unless one has complete control over the entire vocal apparatus, and unless one can simulate a smile one does not feel, the voice will lack some of its resonant quality, particularly in the upper notes, where the smiling position of the mouth adjusts the throat and air passages for the emission of light tones.

The lips are of the greatest aid in shaping and shading the tones. Wagnerian singers, for instance, who employ trumpet-like notes in certain passages, are often seen shaping their lips like the mouthpiece of a trumpet, with a somewhat square opening, the lips protruding. However this can be practised only after perfect relaxation of jaw and control of the tongue have been accomplished. A singer's mouth must always look pleasant, not only because it creates a disagreeable impression on the audience to see a crooked and contorted mouth, but also because natural and correct voice production requires a mouth shaped almost into a smile. Too wide a smile often accompanies what is called "the white voice." This is a voice production where a head resonance alone is employed, without sufficient of the appoggio or enough of the mouth resonance to give the tone a vital quality. This "white voice" should be thoroughly understood, and is one of the many shades of tone a singer can use at times, just as the impressionist uses various unusual colors to produce certain atmospheric effects.

For instance, in the mad scene in "Lucia" the use of the "white voice" suggests the babbling of the mad woman, as the same voice in the last act of "Traviata," or in the last act of "Boheme," suggests utter physical exhaustion and the approach of death. An entire voice production on these colorless lines, however, would always lack the brilliancy and the vitality which inspire enthusiasm.

One of the compensations of the "white voice" singer is the fact that she usually possesses a perfect diction. The voice itself is thrust into the head cavities and not allowed to vibrate in the face and mouth, and gives ample room for the formation of vowels and consonants. And the singer with this voice production usually concentrates her entire attention on diction. The cure of this tone emission is, first of all, the cultivation of the breath prop; then attacking the vowel sound o o in the medium voice, which requires a low position of the larynx; and exercises on the ascending scale until the higher notes have been brought down, as it were, and gain some of the body and support of the lower notes without losing their qualities.

The singer's expression must concern itself chiefly with the play of emotion around the eyes, eyebrows, and forehead. You have no idea how much expression you can get out of your eyebrows, for instance, until you study the question and learn by experiment that a complete emotional scale can be symbolized outwardly in the movements of the eyelids and eyebrows. A very drooping eyebrow is expressive of fatigue, either physical or mental. This lowered eyelid is the aspect we see about us most of the time, particularly on people past their first youth. As it shows a lack of interest, it is not a favorite expression of actors and is only employed where the role makes it necessary. Increasing anxiety is depicted by slanting the eyebrows obliquely in a downward line toward the nose. Concentrated attention draws the eyebrows together over the bridge of the nose, while furtiveness widens the space again without elevating the eyebrows. In the eyebrows alone you can depict mockery, every stage of anxiety or pain,

astonishment, ecstasy, terror, suffering, fury, and admiration, besides all the subtle tones between.

Now as to diet and the general mode of life. Every singer must take care of her health. But that does not necessarily mean that she must wrap herself in cotton batting and lead a sequestered existence. I don't believe that any person who wants to make a public career can accomplish it and also indulge in social dissipation.

The care of the health is an individual matter, and what agrees well with me might cause others to sicken. I eat the simplest food always, and naturally, being an Italian, I prefer the food of my native land. But simple French or German cookery agrees with me quite as well. And I allow the tempting pastry, the rich and overspiced patty, to pass me by untouched, and console myself with quantities of fruit and fresh vegetables. Personally, I never wear a collar, and have hardened my throat to a considerable extent by wearing slightly cut out gowns always in the house, and even when I wear furs I do not have them closely drawn around the neck. I try to keep myself at an even bodily temperature, and fresh air has been my most potent remedy at all times when I have been indisposed.

Western Critics Praise Nina Fletcher.

The splendid success scored by Nina Fletcher, the former Boston violinist now touring throughout the West with Mme. Schumann-Heink, is shown in the appended



NINA FLETCHER.

notices, which but confirm the opinion of Miss Fletcher's gifts voiced by prominent Eastern critics:

Mme. Schumann-Heink was excellently supported. In fact the audience heard a trio of great artists, for Nina Fletcher, the violinist, and Mrs. Hoffman, at the piano, proved themselves quite in keeping with the distinguished company they were in. . . . Miss Fletcher plays with ease and with a sane, unaffected style, limpid and lucid. The Bach Sonata—Emmanuel Bach, by the way—displayed breadth of understanding and finished playing, particularly the exquisite gigue. She quite surpassed most violinists who have played the little Beethoven-Burmester Minuet here.—Seattle Post-Intelligence, November 1, 1913.

The assisting artist was Nina Fletcher, a violinist of rare accomplishments, who had two encores, and who played with a style, care, and finish that indicated the true artist. One of her encores, "The Swan," was especially dainty. . . .—Deseret Evening News (Salt Lake City), October 21, 1913. (Advertisement.)

Sharps and Flats.

"Miss Mayme's performance on the piano is capital, is it not?"

"No; I wish it were capital. Then it would be a hanging matter."—Baltimore American.

"Does your daughter play the piano by ear?"

"No," replied Mr. Cumrox; "she uses both hands and both feet. But I don't think she has learned to use her ears."—Washington Star.

He—She pretends to love music, but she never asks me to sing.

She—Perhaps that's her way of showing it.—Boston Transcript.

"Does your daughter play Wieniawski?" asked the musical guest.

"If she does," replied Mr. Cumrox, "she always loses. She never says a word to me about it."—Washington Star.

MAUD POWELL AT HOME.

A First Hand Talk with a Great Artist by a New York Evening Sun Reporter—Famous Violinist Expresses Her Views on Suffragism, Woman's Place in Music and American National Characteristics.

In the world's orchestra Maud Powell is one of the first violins simply because she is so much more than a violinist. When a famous European musician cried out in amazement "You play like a man!" he missed the fact that in her femininity was the source, not the limitation of her art.

She came in out of the rain on an autumn day recently, laid off her wraps and talked to the wood fire. She talked of militancy in politics and peace in art, of American music and of greatness in women.

"Militancy? I loathe it. But the women in England live in pitiful isolation. The men have little to do with them in any way that will help the sexes to understand each other. A few clever hostesses attract swarms of men. At the other extreme the athletic young girls with their flat heels have a certain rough and tumble outdoor relation with men. But as for the genuine friendship, real comradeship exchange of ideas and points of view, common enough here, you will find little of it across seas. The result is bad."

"You are not opposed to woman suffrage?"

"Certainly not. I don't have any particular desire for the vote, but the withholding of it seems unfair. It is true that a good many women are not ready for it. But many men are quite as unfit."

"Do you think the women who have won artistic distinction have helped to encourage the others in their progress toward greater freedom?"

"It may be so. After my concerts women have told me they were glad I was one of them."

But Miss Powell hastened to disclaim artistic supremacy for her sex.

"There are few women that equal the greatest men in the field of art. Women have a genius for mothering. But they seldom carry over the greatness of their motherhood into the field of art. They have not been interested—have not thrown their whole natures into artistic forms of expression. There is something of the man, too, in the greatest woman, as there is of the woman in the greatest man. You find that in the tenderness that is in Ysaye's playing at times."

This reference was characteristic. There is no jealousy in Miss Powell's heart. She loves the praise of excellence as much as she hates the flattery of pretentious mediocrity. She recalled with reverently grateful memory the playing of Camilla Urso.

"She first showed me what it was I wanted to do—what all my crude scrapings might become."

She spoke of the pleasure the recorded playing of her fellow artists gave her—Kreisler's, for example. She greatly admires his art, though she does not accept his view of woman suffrage expressed in The Evening Sun of recent date.

In her concert Miss Powell will play a group of American compositions. She is deeply interested in American music, while being nothing of a jingo.

"Our artists in various fields are clever, sprightly, full of technique. Some of them are trying to do the real thing, and I feel like taking an axe to get it out of them! There is more of liveliness and high spirits than of spirituality. We don't live deeply enough. We depend too much on the big outer stimulus—like a baseball game—to rouse us."

The fire on the hearth had by this time somehow got into Miss Powell's eyes.

"I sometimes think America needs a stroke that will humble her pride—bitter hardship like national defeat or the burden of heavy debt. We must be turned away from these things that we possess to a deeper inner life."

"The Civil War and the long strain of the years that led to the break produced the New England poetry and the melodies of Stephen Foster. I do not mean that the artist himself must go out and fight. But he expresses his generation. And this generation has not suffered."

It was not far to a questioning of the very nature of music. Has it a rhythmical imitation of the sounds of the outer world or something less obvious? Miss Powell replied that she did not find anything new or significant in such attempts as the Strauss "Domestic Symphony"—a kind of moving picture in tone.

"Of course you can find the same thing in the older music. There is the cuckoo's note in the 'Pastoral' symphony. But I find the Fifth far greater. People tell me that my playing sounds like the rustling of leaves or the sound of water. That may be well enough for the listener. But the greater work of the composer is to express universal moods of joy or sadness. Music is not fitted to reproduce the details of life. It is a kind of special language that speaks out of the soul."

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